

MASTERPIECES FROM A
ROTHSCHILD
COLLECTION

London · 4 July 2019

CHRISTIE'S















MASTERPIECES FROM A ROTHSCHILD COLLECTION

AUCTION

Thursday 4 July 2019
at 4.00 pm

8 King Street, St. James's
London SW1Y 6QT

VIEWING

Saturday	29 June	12.00 pm – 5.00 pm
Sunday	30 June	12.00 pm – 5.00 pm
Monday	1 July	9.00 am – 4.30 pm
Tuesday	2 July	9.00 am – 8.00 pm
Wednesday	3 July	9.00 am – 4.30 pm
Thursday	4 July	9.00 am – 1.00 pm

AUCTIONEER

Jussi Pyllkänen

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **ROTHSCHILD-17726**

CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to reserves.

Inside front cover: Lot 14
Page 1: Lot 2
Page 2: Lot 46
Page 3: Lot 50
Page 4: Lot 40
Page 5: Lot 9
Opposite: Lot 19



Browse this auction and view
real-time results on your iPhone,
iPod Touch, iPad and Android

COPYRIGHT NOTICE

No part of this catalogue may be reproduced, stored in a retrieval system or transmitted by any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of Christie's.
© COPYRIGHT, CHRISTIE, MANSON & WOODS LTD. (2019)

These auctions feature

CHRISTIE'S  **LIVE**

*Bid live in Christie's salerooms worldwide
register at christies.com*

View catalogues and leave bids
online at **christies.com**

CHRISTIE'S

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.
Check Section D of the Conditions of Sale at the back of this catalogue.

INTERNATIONAL DECORATIVE ARTS



ORLANDO ROCK
Chairman, Christie's UK,
Co-Chairman
Decorative Arts
orock@christies.com
+44 (0)20 7389 2031
London



JODY WILKIE
Co-Chairman
Decorative Arts
jwilkie@christies.com
+1 212 636 2213
New York



CHARLES CATOR
Chairman of Group,
Deputy Chairman,
Christie's International
ccator@christies.com
+44 (0)20 7389 2355
London



ROBERT COPLEY
Deputy Chairman of Group,
International Head
of Furniture
rcopley@christies.com
+44 (0)20 7389 2353
London



AMJAD RAUF
International Head of
Masterpiece & Private Sales
arauf@christies.com
+44 (0)20 7389 2358
London



JOHN HAYS
Deputy Chairman,
American Furniture
jhays@christies.com
+1 212 636 2225
New York



SIMON DE MONICAULT
Director, Decorative Arts,
Paris
sdemoncault@christies.com
+33 1 40 76 84 24
Paris



GILES FORSTER
Director, Decorative Arts,
London
gforster@christies.com
+44 (0)20 7389 2146
London



LIONEL GOSSET
Head of Private
Collections, France
lgosset@christies.com
+33 1 40 76 85 98
Paris



DONALD JOHNSTON
International
Head of Sculpture
djohnston@christies.com
+44 (0)20 7389 2331
London



BECKY MACGUIRE
Senior Specialist,
Chinese Export
bmacguire@christies.com
+1 212 636 2215
New York



WILL STRAFFORD
Senior International
Specialist
wstrafford@christies.com
+1 212 636 2348
New York



**HARRY WILLIAMS-
BULKELEY**
International Head of Silver
hwilliams-bulkeley@
christies.com
+44 (0)20 7389 2666
London



KARL HERMANNNS
Global Managing Director
khermanns@christies.com
+44 (0)20 7389 2425
London



SIMA JALILI
Regional Managing Director
sjalili@christies.com
+1 212 636 2197
New York



NICK SIMS
Regional Managing Director
nsims@christies.com
+44 (0)20 7752 3003
EMERI

SPECIALISTS & CONTACTS FOR THIS AUCTION



CHARLES CATOR
*Chairman of Group,
Deputy Chairman,
Christie's International*
ccator@christies.com
+44 (0)20 7389 2355



AMJAD RAUF
*International Head of
Masterpiece & Private Sales*
arauf@christies.com
+44 (0)20 7389 2358



PAUL GALLOIS
*Head of Sale,
Head of European
Furniture & Works of Art*
pgallois@christies.com
+44 (0)20 7389 2260



CLEMENTINE SINCLAIR
Old Master Paintings
csinclair@christies.com
+44 (0)20 7389 2306



**FLAVIA LEFEBVRE
D'OVIDIO**
Old Master Paintings
flefebvre@christies.com
+44 (0)20 7752 3371



DONALD JOHNSTON
*International Head of
Department, Sculpture*
djohnston@christies.com
+44 (0)20 7389 2331



MILO DICKINSON
*Head of Department,
Sculpture*
mdickinson@christies.com
+44 (0)20 7389 2333



**HARRY WILLIAMS-
BULKELEY**
*International Head of
Department, Silver*
hwilliams-bulkeley@christies.com
+44 (0)20 7389 2666



**ISABELLE
CARTIER-STONE**
Specialist, Silver
icartier-stone@christies.com
+44 (0)20 7389 2660



LOUISE BROADHURST
Specialist, Rugs & Carpets
lbroadhurst@christies.com
+44 (0)20 7389 2603



IVY CHAN
Specialist, Asian Art
ivychan@christies.com
+44 (0)20 7389 2573



JAMES HYSLOP
*Specialist, Scientific
Instruments*
jhyslop@christies.com
+44 (0)20 7752 3205



CELIA HARVEY
Specialist, Clocks
charvey@christies.com
+44 (0)20 7389 2226



**BEHNAZ ATIGHI
MOGHADDAM**
*Specialist, Islamic &
South-East Asian
Works of Art*
batighimoghaddam@christies.com
+44 (0)20 7389 2509



DAVID MCLACHLAN
Head of Gold Boxes
dmclachlan@christies.com
+44 (0)20 7389 2650



DOMINIC SIMPSON
*Head of Department,
European Ceramics*
dsimpson@christies.com
+44 (0)20 7752 3268



PAUL URTASUN
*Junior Specialist,
Decorative Arts*
purtasun@christies.com
+44 (0)20 7389 2310

SHARON GOODMAN
Specialist Researcher

JO LANGSTON
Consultant, Miniatures

REBECCA WINTGENS
*Consultant,
European Ceramics*

CAROLINE ALLEN
*Consultant,
Chinese Works of Art*

TOBY WOOLLEY
Consultant, Clocks

PETER TAYLOR
Graduate Intern



DONATA VON GIZYCKI
Sale Coordinator
dvongizycki@christies.com
+44 (0)20 7389 2350



ARLENE BLANKERS
Head of Sale Management
ablankers@christies.com
+44 (0)20 7389 2079

EMAIL

First initial followed by last name
@christies.com (eg. Donata von Gizycki =
dvongizycki@christies.com.)

*For general enquiries about this auction,
please email the sale coordinator.*

BUYING AT CHRISTIE'S

For an overview of the
process, see the Buying at Christie's section.

ABSENTEE AND TELEPHONE BIDS

Tel: +44 (0)20 7389 2658

Fax: +44 (0)20 7930 8870

POST-SALE SERVICES

Nick Meyer
Post-Sale Coordinator
Payment, Shipping, and Collection
Tel: +44 (0)20 7752 3200
Fax: +44 (0)20 7752 3300
Email: PostSaleUK@christies.com

CLIENT SERVICES

Tel: +44 (0)20 7839 9060
Fax: +44 (0)20 7389 2869
Email: info@christies.com

AUCTION RESULTS

Tel: +44 (0)20 7839 9060
christies.com





The Rothschilds are known for their legendary achievements in international banking and the incredible longevity of their success, which is continuing into the 21st century. One would expect their collection to be a trove of lavish, invaluable treasures, collected and handed down through generations, safeguarded within the family. This is indeed true. Among the 52 items selected, there is furniture that belonged to European sovereigns: King Philip V of Spain, Queen Marie-Antoinette and King Louis XV of France. Then there are equally opulent works of art crafted by the most celebrated maestros of their eras: enamel plaques by Léonard Limosin, a silver-gilt cup by Hans Beutmüller, a rock crystal casket owned and possibly commissioned by Pope Paul V Borghese.

But *le goût Rothschild* is not defined by extravagance. It is about the identification of the best specimen of art at the highest level within the historic and cultural context of the Renaissance, the Baroque and the Enlightenment. The family's presence and preeminence in Europe over the centuries granted them unique access to the finest and rarest. The Rothschild provenance is a distinct, powerful and influential signature style, championing a refined aesthetic that has inspired Western decorative arts since the 19th century.

Beauty has always been in the eye of the beholder. But if the beholder happens to be a Rothschild, this beauty would be supreme: magnificent, sophisticated and timeless.

François Curiel

Chairman, Christie's Europe
June 2019

View of the *salon vert* of a Rothschild residence, Paris,
by Alexandre Sérébriakoff ©Getty Images / DeAgostini

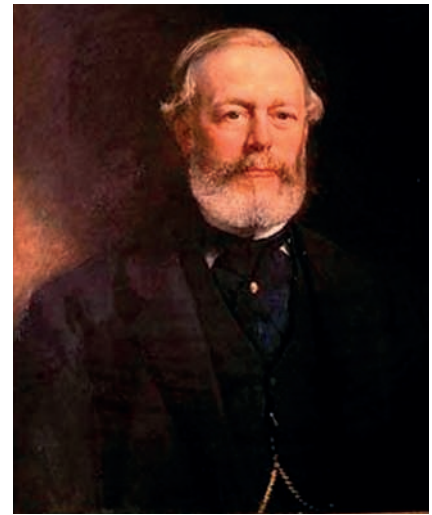
BARON JAMES AND BARON GUSTAVE, ROTHSCHILD COLLECTORS



Baron James de Rothschild, by an unknown artist, circa 1850 (private collection)



Baronne Betty de Rothschild, by Jean-Auguste-Dominique Ingres, 1848 (private collection)



Baron Gustave de Rothschild, by Léon-Joseph-Florentin Bonnat, 1894 (private collection)

There has never been a greater family dynasty of collectors than the Rothschilds; they were collecting as private individuals rather than as rulers and heads of state and were active across the whole of Europe. Their passionate interest in almost every aspect of collecting ranges from the magnificent assemblages of treasures from the 15th to the 18th centuries so associated with their extraordinary taste and pursued to such brilliant effect by so many members of the family, to the more esoteric aspects of their collecting such as the 2nd Lord Rothschild's (1868-1939) menagerie of exotic insects, birds and animals at Tring.

The father of the dynasty, Mayer Amschel Rothschild (1744-1812), who laid the foundations of his empire in the 1760s supplying rare coins to William I, the Crown Prince of Hanau, sent his five sons out from Frankfurt to conquer Europe, which indeed they did, not just by becoming the leading bankers of Europe but by the sumptuous magnificence of the way they lived. They embraced every aspect of civilised elegance, not only in the houses they built, the decorations they installed, the art collections they created, but also in the gardens they commissioned and the horticulture they patronised, as well as the splendid entertainments they gave elevating *l'art de la table*, cuisine and wine to the highest level, all carried out to the same exacting standard.

With their immensely rich combinations of the Renaissance and the *dix-huitième*, both in works of art and architecture, they created their own distinctive style, *le goût Rothschild*, which became a legend in itself and whose influence spread far across Europe and America. With these

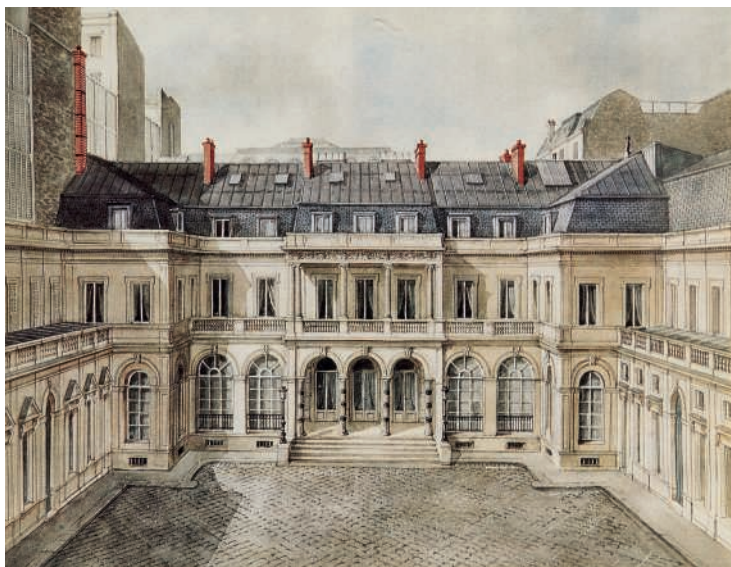
multifaceted layers of collecting the Rothschilds were following the great princely collectors of the sixteenth and seventeenth centuries- the Medici and the Habsburgs and the great courts of Europe, the last echoes of which they saw in their five home cities, Frankfurt, Paris, Vienna, Naples and London. As Baron Ferdinand (of the Viennese branch, married to Evelina of the English branch) wrote about his splendid creation of Waddesdon: 'Whether is it to the credit of my family or not may be a matter of opinion, but the fact remains that they first revived the decoration of the eighteenth century in its purity, reconstructing their rooms out of old material, reproducing them as they had been in the reigns of the Louis, while at the same time adapting them to modern requirements.'

Mayer Amschel's youngest son James (1792-1868) established the Paris branch in 1812, and the collections he and his descendants assembled are amongst the richest of all Rothschild collections and were sustained over a longer period. James played an important role in supplying funds to the Allied Coalition to finance the war against Napoléon, and once victory was secured, his skilful diplomacy ensured he was in close contact with the key figures; the Duke of Wellington; the duc de Richelieu; and the British Ambassador, Lord Stuart de Rothesay. In 1817 MM de Rothschild Frères was founded, and in the 1840s James expanded the banking business, investing in mining enterprises and the rapidly developing railway system. In 1824 Baron James had married his niece, Betty, the daughter of his elder brother Salomon (1774-1855), who founded the Viennese branch. James and Betty, brilliantly portrayed by Ingres in 1848, rebuilt the *hôtel particulier* they had acquired in 1818 at 19 Rue Laffitte and most famously

commissioned the splendid château de Ferrières built by Sir Joseph Paxton between 1855 and 1865. Shortly before he died in 1868 James purchased Château Lafite which had been ranked as the first of the *Premier Cru Classé* in 1855.

Mayer Amschel's sons, the five arrows of the Rothschild coat of arms, were chiefly focused on establishing the financial and commercial success of their European businesses, so it tended to be the third and fourth generations, his grandchildren and great-grandchildren, who enriched the family collections immeasurably, often influenced and encouraged by their erudite and cultivated mothers, who, in the family tradition of marrying cousins from the other branches, brought a pan European culture. They were able to indulge their passion at a time when political upheaval and economic uncertainty had unleashed an extraordinary flow of works of art onto the market, and they were often competing against some of the emerging great institutions and museums. Sales such as the dispersal of the fabled contents of Hamilton Palace at Christie's from 17 June to 20 July 1882, in which both Baron Ferdinand and his brother Nathaniel in Vienna were enthusiastic participants, provided unrivalled opportunities to acquire masterpieces like the commode by Jean-Henri Riesener from Louis XVI's bibliothèque in Versailles, which was sold in the collections of the Viennese branch at Christie's on 8 July 1999. In turn some of the collections formed by members of the family in the second half of the 19th Century came to the market so that of Sir Anthony de Rothschild, Bt. was sold at Christie's on 13 June 1923 and that of Alfred de Rothschild, which had been inherited by Almina, Countess of Carnarvon, was sold, again at Christie's, from 19 to 21 May 1925. Further German silver and Sèvres porcelain from Alfred de Rothschild's collection were sold at Christie's on 4 July 1946 together with works from Lionel de Rothschild's collection.

James and Betty's four sons were uniquely well placed to take advantage of the remarkable circumstances the art market offered and it is from the second son, Gustave (1829-1911) that many of the works of art in this collection descend. Unusually, Gustave did not look for a wife among his cousins like his three brothers, but instead chose Cécile Anspach who he married in 1859. She was a talented artist herself and both painted and sculpted well. They established their family at 23 avenue de Marigny, constructed between 1873 and 1883 by Alfred-Philibert Aldrophe on a large site assembled from three *hôtels particuliers* between the avenue de Marigny and the rue du Cirque. Aldrophe also built for them the Château de Laversine overlooking the river Oise near Chantilly between 1882 and 1893. Many of the works in this sale were either at 23 avenue de Marigny or the château de Laversine. His three daughters further enhanced the European scope of the family, Zoe marrying Baron Léon Lambert from Brussels; Aline Sir Edward Sassoon, Bt. from London; and Juliette Baron Emmanuel Léonino.



Hôtel of the rue Laffitte, Paris, by Alexandre Sérebiakoff

Gustave inherited part of his father's collection, including the two Limoges enamels from the Norzy collection (lots 27 and 28) acquired by James in 1864 shortly before his death and the Manna from Heaven platter (lot 4). Imbued with the family passion for rare and finely wrought precious medieval and Renaissance works of art, Gustave collected the *Kunstkammer* objects that are so brilliantly illustrated by the pieces in this sale- superbly painted Limoges enamels by the great masters of the art, Léonard Limosin and Pierre Reymond, Augsburg and Nuremberg silver and silver-gilt, hardstone pieces like William Beckford's rock crystal casket. To this exotic mix were added some of the greatest examples of Louis XIV, Louis XV and Louis XVI furniture and works of art. Sir Francis Watson suggested that it was the third Rothschild generation active in the second half of the 19th century which became passionately interested in the *dix-huitième* and that is certainly as true of Gustave and of his elder brother Alphonse at 2 rue Saint-Florentin as for their cousins Nathaniel (1836-1905) in Vienna and his brother Ferdinand (1839-1898) who created Waddesdon Manor in Buckinghamshire between 1874 and 1884. The watercolours by Eugène Lami of the interiors of avenue de Marigny show Baron Gustave's rich and eclectic amalgam of objects. Gustave undoubtedly followed the same maxim as Ferdinand who wrote of his objects: 'Their pedigrees are of unimpeachable authenticity. I have only acquired works of art the genuineness of which has been well established.'

Like his cousin and all his family Gustave was extremely conscious of the past history of the pieces in his collection, Baron Ferdinand's 'pedigree.' In acquiring works that had belonged to some of the most celebrated collectors of the past, many of them Royal such as Louis XV and Marie-Antoinette, as well as the papal and princely Borghese family, William Beckford, Randon de Boisset and Prince Demidoff, the Rothschilds were allying themselves to the fabled and romantic histories of those collectors and collections. In time, of course the Rothschild provenance itself became the most fabled and desired of all. It is a tribute to their discerning connoisseurship, passionate interest, and exacting standards, seeking out only the best of any category that so many of the world's greatest works of art have a Rothschild provenance. Now the works of art in this catalogue will join that illustrious galaxy of objects with a Rothschild provenance as they enter new collections.

Charles Cator

Deputy Chairman, Christie's International
June 2019



The engagement of Zoé, first daughter of Gustave de Rothschild, in the smoking room of the hôtel at avenue Marigny, by Eugène Lami, 1882. Reproduced with the permission of The Trustees of The Rothschild Archive

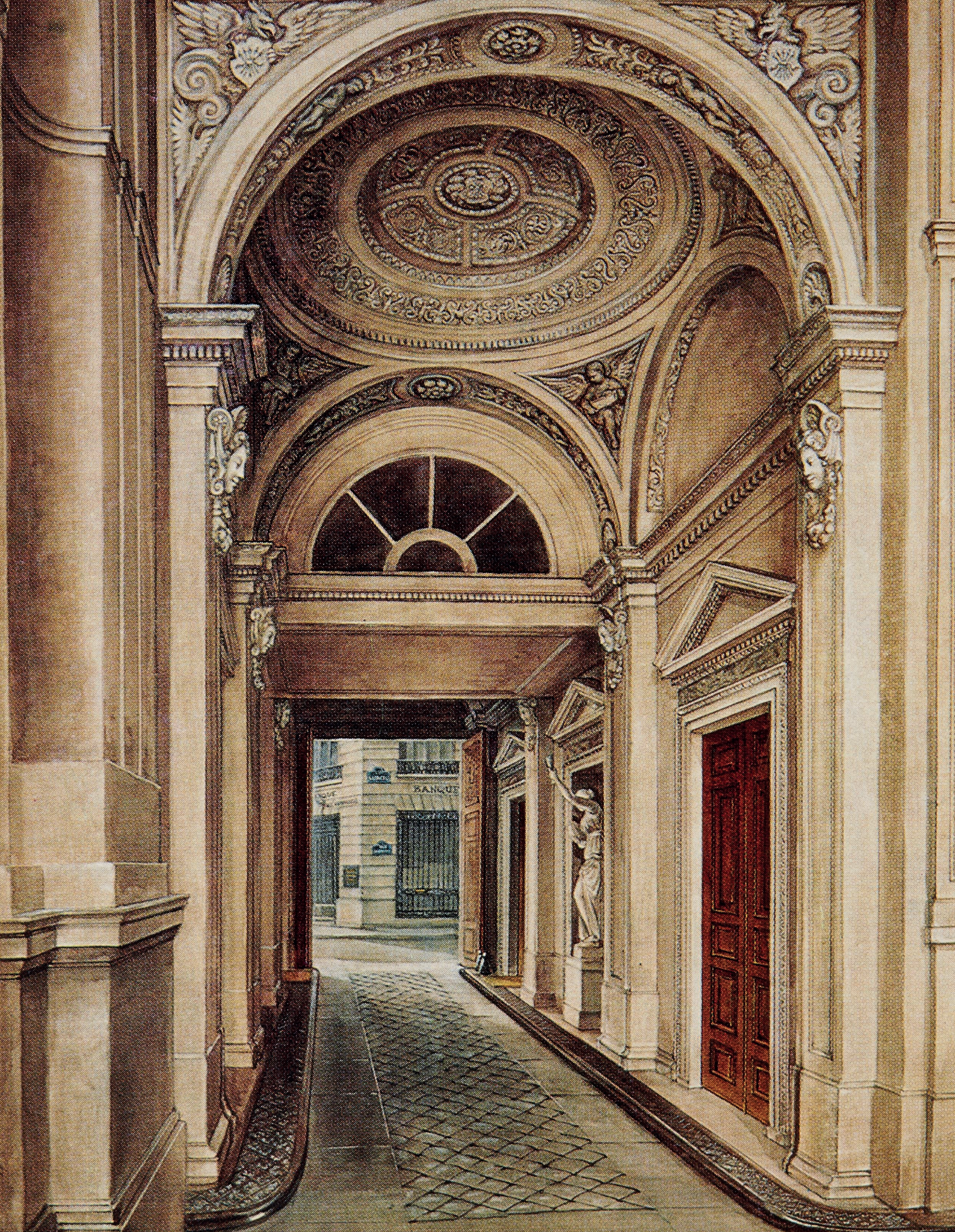


Jean-Marc Winckler, *A Family Tree of Rothschild Houses* 1992-96,
oil on canvas depicting the hôtel of the rue Laffitte (no. 32), château de Ferrières (no. 13),
hôtel of the avenue de Marigny (no. 35) and château de Lavarsine (no. 31)
©Waddesdon, Rothschild Foundation





Views of the entrance of the hôtel at 19 rue de Laffitte, Paris, by Alexandre Serebriakoff (private collection)





View from the gardens of the hôtel at 21 avenue de Marigny, Paris, by Alexandre Sérébriakoff (private collection)





Interior of a Rothschild residence, Paris, photographed by Derry Moore, illustrating *in situ* lots 14, 50 and 51 ©Derry Moore



Interior of a Rothschild residence, Paris, photographed by
Derry Moore, illustrating *in situ* lots 36 and 37 ©Derry Moore



1

A BRASS ASTROLABE

MOROCCO, LATE 18TH CENTURY

The brass mater with rim graduated 0-360° by 1° with larger markings every 5° with an undecorated throne, suspension shackle above, with two plates elegantly engraved on both sides each bearing stereographic projections for latitudes 27°, 29°, 32°, 33°, all with inscriptions in elegant *maghribi*, the rete with 19 (two lacking) named star pointers, the reverse with a double shadow square and six concentric calendrical scales 12 in. (30.5 cm.) high overall; 8½ in. (21.5 cm.) diameter

£50,000-70,000

US\$64,000-89,000
€57,000-79,000

PROVENANCE:

Rothschild collection.

LITERATURE:

F. Madison and E. Savage-Smith, *Science, Tools & Magic*, Nasser D. Khalili Collection, University of Oxford Press: Oxford, 1997.

Planispheric astrolabes were generally used for charting astrological bodies, finding the direction of the *qibla*, and determining the times of prayer. Maghribi astrolabes such as our example, most of which were produced in Morocco, in particular Marrakesh and Fez, continued the tradition of those from Spain. The Kufic script on this group, while remaining Maghribi, becomes lighter and more mannered (*Science, Tools & Magic*, p.193).

Our astrolabe is a large example of Maghribi astrolabes. The two plates are engraved on both sides, bearing barbed prayer-time lines usually found on Maghribi astrolabe plates, for the latitude of the city of Al-Qasr and Tlemcen, Misr and Sijilmasa, Marrakesh and Kairouan, and Meknes and Fez. The inside of the mater is blank. On the back there is a double shadow square and six concentric calendrical scales. The throne and suspension apparatus are fairly characteristic of Maghribi astrolabes, as is the 'straight' alidat with typical Maghribi notched decoration along part of its bevelled edge.

Another Maghribi astrolabe was sold at Christie's, London, 21 April 2016, lot 59.



(the present lot dismantled)





BARON NATHANIEL VON ROTHSCHILD'S VON HORN NAUTILUS SHELL CUP

~2

A GERMAN PARCEL-GILT SILVER-MOUNTED NAUTILUS SHELL CUP

MARK OF ALBRECHT VON HORN, AUGSBURG, 1647-1651,
WITH SOME LATER MOUNTS

On domed lobed foot chased with auricular masks, the stem formed as a merman kneeling on waves supporting the shell on one shoulder, the shell enclosed by four straps, the side straps formed as winged caryatids, the front strap with winged satyr holding a basket of fruit, the back strap with a large grotesque mask framed by wave like scrolls probably 18th century to cover damage to the shell, the finial formed as a putto seated upon a scaly dolphin holding in his right hand an arrow probably later, the shell carved with scrolls and central visor topped with a later plume of feathers and framed by later cornucopias, *marked on base and with inventory number 385 painted in red inside the shell*
15 in. (38.2 cm.) high

£50,000-80,000

US\$64,000-100,000
€57,000-90,000

PROVENANCE:

Baron Nathaniel von Rothschild (1836-1905), Vienna.
Rothschild collection.

LITERATURE:

M. Rosenberg, *Der Goldschmiede Merkzeichen*, vol. 1, Frankfurt, 1922, p. 91 no. 508A.
C. Rönau, *Der Augsburger Goldschmied Albrecht von Horn (1581-1664)*, Ludwig-Maximilians-Universität München, 2014.

ALBRECHT VON HORN

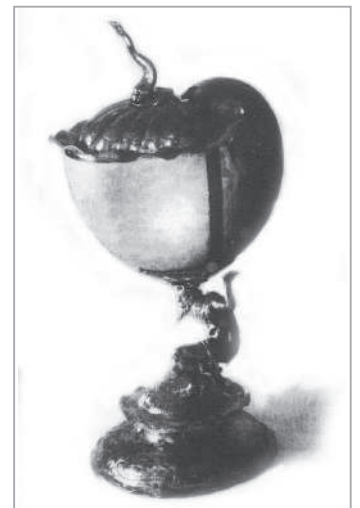
Albrecht von Horn's mark was for a long time confused with the marks of the fellow goldsmiths Andreas Hamburger and Andreas Hornmann (Herman), leading to a number of misattributions, not assisted by his complicated career path. Von Horn was born in Kiel in 1581, entering Hans II Hintze's workshop in Lübeck as an apprentice in 1593. After seven years of apprenticeship in Lübeck, he travelled as a freeman for five years arriving in Augsburg in 1605 where he worked in the workshop of Hans Jakob I Bair. He first applied to become master in Augsburg in 1609 but failed, despite the support of Bair. Indeed disregarding experience, skill and age, Augsburg required all applicants to complete an eight year apprenticeship before being eligible for the title of master goldsmith. In 1614 he applied once more, but was required to finish his masterpiece in the workshop of the *Geschaumeister* (inspection master) Johannes (Hans) I Lencker or his colleague Boas Ulrich. Without doubt the guild also made it complicated for 'foreigners', giving priority to Augsburg born apprentices. Von Horn was finally received as master in 1616. He went on to have a prolific career as demonstrated by the Guild records in the city archives. He produced much secular silver as well as domestic pieces. Von Horn remained active up to 1660, dying in 1664 approaching 80 years of age.

AN EXPERT MODELLER OF FIGURES

Surviving works by Von Horn show that he excelled in modelling figures; religious subjects such as 'Christ at the Column', now in the Flag Collection, Milwaukee Art Museum, and classical subjects such as the merman stem of this nautilus. Here he has managed to combine a classical nude with baroque pathos and realistic details. Albrecht von Horn based his figures on well established models, notably those of David Heschler (1611-1667) and his master, the German sculptor Georg Petel (1601-1635), who was active in Augsburg and therefore a popular source of inspiration for local goldsmiths. The merman figure of this nautilus is indeed reminiscent of Heschler's *Hercules Supporting the Heavenly Sphere*, dated circa 1630-1640, in the collection of the Art Gallery of Ontario. This distinctive kneeling figure was probably a favourite of Von Horn as he also used it for a set of salt-cellar dated 1640-1650, one of which is now in the collection of Giovanni Züst in Kirchhoferhaus, St. Gallen, and for another nautilus cup in the Esterhazy Collection at Eisenstadt, Austria. He is also regarded as one of the leading Augsburg goldsmiths in the field of family altars for the oratory or bedchamber. He made finely cast reliefs after Michelangelo featuring not only detailed figures but also richly composed backgrounds, evident in his Deposition of Christ dated 1625/1630, now in the Bayerisches Nationalmuseum in Munich.



Salt-cellar by Albrecht von Horn,
Giovanni Züst Collection, St Gallen



Nautilus cup by Albrecht von Horn,
Esterhazy Collection, Eisenstadt



THE ROTHSCHILD FAMILY: A TASTE FOR LIMOGES ENAMELS



View of the *salon rouge* of a Rothschild residence, Paris, by Alexandre Sérébriakoff (private collection)

The Rothschild family are widely known as the greatest dynasty of collectors of Renaissance painted enamels from Limoges. If collecting can be considered a family sport for the Rothschilds, in the second half of the nineteenth century this family sport became a rivalry concerning the acquisition of Limoges enamels; a rivalry between a father and his three sons. James de Rothschild (1792-1868) was the founder of the French branch of the Rothschild family and it was his collection of enamels from this period that was the catalyst for his sons. Between 1840 and 1865 James de Rothschild acquired at least 28 such works, which includes three enamels in the present sale. From the beginning of the 1850s his two eldest sons, Alphonse (1827-1905) and Gustave (1829-1911), started assembling their own collections, followed by the third son Salomon (1835-1864), who, playing catch up, collected voraciously in the ten years before his early death in 1864. In the 1865 Paris exhibition at the Palais de l'Industrie of the 235 enamels exhibited, 100 of them were lent by the Rothschild family; 28 from James, 39 from Alphonse and 33 from Gustave (including four of the present group) and it has been estimated that in total Salomon collected 52 enamels, Gustave 83 and Alphonse 96. Their cousin Baron Ferdinand, himself a collector of enamels, commented on the competitiveness between the three brothers in a letter of 1866-7 when he noted 'here in Paris the family buy everything up'.

This competitiveness led to the idea of the 'French Rothschild taste' from the middle of the nineteenth century. James de Rothschild and his three sons all wanted the very best; the greatest enamellers, royal and noble provenances and the most magnificent compositions. Each had a taste for the classical period of Renaissance enamels, the middle to the second half of the sixteenth century, when the influence of Italian and German engravings on the enamellers was most prominent and they had a preference for grisaille over polychrome. More than anything,

it seemed they wanted works by the most talented artists and it is therefore not a surprise that of the six enamels from Rothschild collections here, four are by Leonard Limosin and two by Pierre Reymond, possibly the two most celebrated enamellers in history.

Anselm von Rothschild (1803-1874), a member of the Vienna branch of the Rothschild family, and his son Baron Ferdinand de Rothschild (1839-1898) approached collecting Limoges enamels in a different way from their French relations. Almost all the pieces collected by Anselm and Ferdinand were polychrome enamels from the end of the sixteenth century. At that time enamellers were highly skilled in a special decorative technique in which silver foils called 'paillons' were used in combination with translucent enamels, which must have corresponded to Ferdinand's taste for jewel-like objects.

The Rothschild collections would later result in a number of substantial endowments, including the bequests by Baroness Salomon to the Louvre and the Musée de la Renaissance in Ecouen, and the magnificent Waddesdon Bequest by Baron Ferdinand to the British Museum. The 'Rothschild taste' was to see many imitators beginning at the end of the nineteenth century, particularly in the great collections being formed in America by such corporate titans as J.P. Morgan (1837-1913), Henry Clay Frick (1849-1919) and William Randolph Hearst (1863-1951). Even up to the present day the Rothschild family name has been synonymous with Renaissance enamels, enhanced by several famous sales, in particular the Mentmore sale of 1977. The phenomenon of Rothschild enamel collecting has been written about extensively by academics including Françoise Barbe, the author of 'A Question of Taste: Limoges Painted Enamels Collected by French and English Rothschilds in the 19th Century' (in *A Rothschild Renaissance, A New Look at the Waddesdon Bequest in the British Museum*, ed. by P. Shirley and D. Thornton, London, 2017, pp. 65-74).





Master of the Die (fl. 1530-60, after Michiel Coxie (ca. 1499-1592), *A white bird tells Psyche of Cupid's illness, as she rides dolphins on the sea accompanied by tritons and nereids*, plate 16, circa 1530-60, The Metropolitan Museum of Art, New York

3

PIERRE REYMOND (1513-1584), LIMOGES, CIRCA 1560-1570

TAZZA DEPICTING VENUS LEARNING OF CUPID'S FLIGHT

Parcel-gilt grisaille enamel; the underside of the foot with a red seal and paper labels inscribed 'UNION/ .../ CENTRALE', 'R', one label inscribed 'G/ H.60.' and 'F 32'
9.¾ in. (23.9 cm.) diam.; 3.½ in. (7.9 cm.) high

£70,000-100,000

US\$89,000-130,000
€79,000-110,000

PROVENANCE:

Baron Gustave de Rothschild (1829-1911), and by descent to
Sir Philip Sassoon, Bt. (1888-1939); sold Christie's, London, The Property of Sir Philip Sassoon, Bt.,
M.P., C.M.G., and the Countess of Rocksavage, of 25 Park Lane, 26 November 1919, lot 70, acquired
through J. Seligmann & Cie, 12 December 1919 (£199.10).
Rothschild collection, and by descent.

EXHIBITED:

Paris, Palais de l'Industrie, *Exposition de 1865, Musée Rétrospectif*, no. 2535.

LITERATURE:

The Rothschild Archive, London - *Inventaire après le Décès de Monsieur le Baron Gustave de Rothschild*, A. Cottin Notaire, 26 April-10 June 1912, no. 429, 2000 francs (Hôtel de Marigny, Galerie, 'Vitrine a gauche de la porte').
P. Verdier, *The Walters Art Gallery - Catalogue of the Painted Enamels of the Renaissance*, Baltimore, 1967, no. 136, pp. 217-259.
S. Baratte, *Les Emaux Peints de Limoges*, Paris, 2000, pp. 186-273.



Pierre Reymond ran one of the most successful enamel workshops in Limoges in the sixteenth century. Reymond must have begun to create polychrome enamel plaques in his teenage years as his first dated work, of 1533, made when he was around 20 years old, was already highly accomplished. By 1540 he had moved onto grisaille enamels and became perhaps the greatest exponent of this technique in which shades of grey were created by adding varying numbers of layers of white.

The interior scene of the present tazza depicts a scene from the story of Cupid and Psyche, from the book known as *The Golden Ass* by the second-century AD writer Apuleius. In this story Psyche is looking for Cupid, who lies wounded in his mother's chamber. A tern (a white seabird) finds Venus bathing in the sea and tells her of the suffering of Cupid, now in love with Psyche. The book is a tale of the many travails endured by ill-matched lovers - in this case one mortal and one divine - before their final happy marriage. It was interpreted in the Renaissance as a Neoplatonic allegory of the progress of the soul (Psyche means 'soul' in Greek) towards salvation through Divine Love. The outcome of their union is Pleasure.

Reymond's compositions were often indebted to a wide spectrum of German, Dutch, and Italian engravings and this scene is taken from a series of engravings by the anonymous Italian engraver and printmaker The Master of the Die (fl.1525-1560), based on a design previously thought to be by Raphael. However Vasari correctly stated that it was actually after designs by the Flemish artist Michiel Coxie (1499-1592; see British Museum, inv. no. M,44.32). The subject of the tazza has, since at least 1865, been incorrectly identified as 'The Triumph of Amphitrite' and was described as such in the Sir Philip Sassoon and Countess of Rocksavage sale in 1919.

The quality of the enamelling is comparable to some of Reymond's finest signed work. The black outline of the figures and the style of the clouds and rippling water are very similar to that seen in other enamels by Reymond from the period between 1560 and 1570. For example, see the series of plates of the *Months of the Year* and the single plate of *Phrixus and Helle* by Reymond in the Louvre, Paris (Barratte, *op. cit.*, pp. 210-217). In particular, Reymond's hand can be identified by the inclusion of the very fine oval medallions to the underside of the cup, that here show scenes such as two swans and a leaping stag. Such medallions were also included in a pair of covered tazze in The Walters Art Gallery, Baltimore (Verdier, *op. cit.*, p. 239), including one showing a winged genius riding a dolphin that is almost identical to the dolphin on the proper right side of the interior scene in the present tazza.



4

LEONARD LIMOSIN (CIRCA 1505-1575/1577), 1567

CHARGER DEPICTING THE ISRAELITES GATHERING THE MANNA FROM HEAVEN

Parcel-gilt polychrome enamel; the central scene surrounded by a frame decorated with cartouches containing profile heads; signed and dated in a gilt cartouche at bottom '1567/ LEONARD/ LIMOSIN'; the reverse with strapwork decoration and a profile bust of Juno with the inscription 'IVNE' and further inscription 'E383R' in red ink 18¼ x 14½ in. (46.3 x 36.7 cm.)

£120,000-180,000

US\$160,000-230,000
€140,000-200,000

PROVENANCE:

Baron James de Rothschild (1792-1868), by 1865, and by descent to Baron Gustave de Rothschild (1829-1911), recorded in the Hôtel de Marigny, Paris, in 1912, and by descent to Sir Philip Sassoon, Bt (1888-1939); sold Christie's London, The Property of Sir Philip Sassoon, Bt., M.P., C.M.G., and the Countess of Rocksavage, of 25 Park Lane, 26 November 1919, lot 68, acquired through Davis Brothers, London (1837 gns.10 s.).
Rothschild collection.

EXHIBITED:

Paris, Palais de l'Industrie, *Musée Rétrospectif. Exposition*, 1865, no. 2457.

LITERATURE:

The Rothschild Archive, London - *Inventaire après le Décès de Monsieur le Baron Gustave de Rothschild*, A. Cottin Notaire, 26 April - 10 June 1912, no. 394, 10,000 francs (Hôtel de Marigny, 'Vitrine a gauche de la porte').
P. Verdier, *Catalogue of the Painted Enamels of the Renaissance*, the Walters Art Gallery, Baltimore, 1967, nos. 107-8.
F. Barbe and V. Notin, *La Rencontre des Héros, Limoges*, 2002, p. 198.





Agostino Veneziano, *The Israelites Gathering the Manna in the Desert*, 1520-1525, Thorvaldsens Museum

Leonard Limosin was the most famous enameller of Renaissance France. He was an original enameller by virtue of the innovative choice of his subjects, skill of his compositions and his sense of colour. This charger attests to the sublime quality of his work in enamel in its design and execution and its adherence to the latest fashions of Renaissance France.

Limosin was associated with the court of Francois I from at least 1536, when he painted his earliest known dated enamel portrait of a member of the French royal family, Eleanor of Austria, the second wife of Francois I. He was probably introduced to the court by the Bishop of Limoges, Jean de Langeac, who was an early patron. Limosin was subsequently patronised by both Francois I and Henri II and by 1545 had become '*Emailleur pour le roi*'.

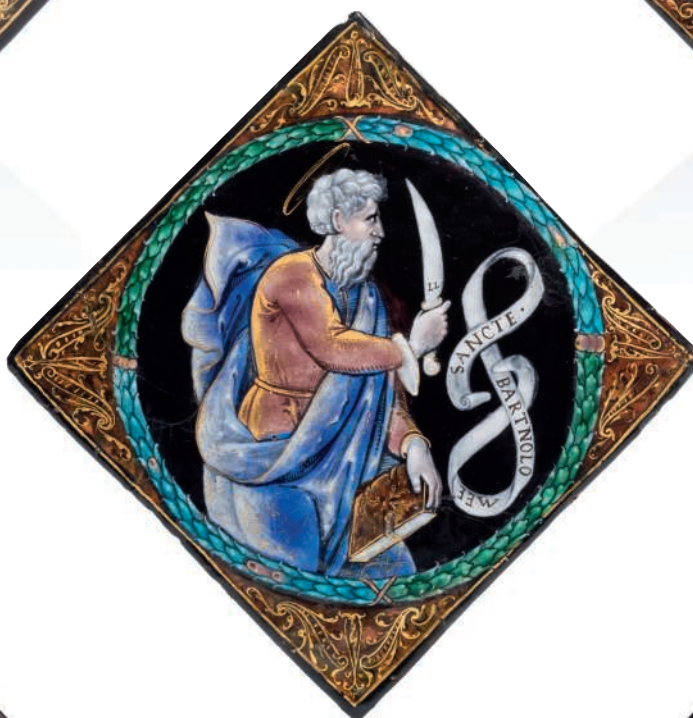
The front of the platter depicts a scene from the book of Exodus in which the Israelites gather the Manna, the miraculous food which fell from the sky each night and that saved them from starvation in the desert. At the top of the scene, blazing rays of light signal the arrival of divine food (manna) which falls from heaven, as the people below leave their encampment to gather it up. Moses is depicted on the left with Aaron, his arms outstretched, while figures around him kneel in thanks and gather manna into elaborately decorated vessels. The manna is depicted as flake-like objects, like frost on the ground, appropriate because if the manna was not collected early in the morning it would melt with the heat of the desert sun.

The design is based on a print by Agostino Veneziano (1490-1540) made in around 1520, which was itself based on a lost Raphael drawing for the fresco in the eighth arcade of the Vatican *Logge*. However, this engraving in landscape format has been adapted by Limosin for the platter, with the background and sky added; the latter details were inspired by a woodcut of the same subject by Bernard Salomon. Some features of the the central scene have been removed, such as the wand originally in Moses' right hand. This scene also adorns the front of another charger (ex-Private Collection, New York) in polychrome, signed to the front by Limosin, which is almost identical in design, although lacking several details and with less definition and depth to the drawing than the present platter. The figures in the present scene are painted in grisaille, a technique that involved building up the design in successive layers of black and white enamel, and are comparable to figures in a plate of the *Wedding Banquet of Cupid and Psyche* and a plaque of the *Arrest of Christ*, both by Limosin (both in the Walters Art Gallery, Baltimore, see Verdier, *loc. cit.*). The decorations on the border and the reverse show how attuned Limosin was to Italian mannerism and that of the Fontainebleau school. These designs were probably influenced by Jacques Androuet du Cerceau's ornamental designs, specifically his series *Petits cartouches de Fontainebleau* (1545-7).

The present platter is an interesting example of the circuitous paths of ownership some items in the Rothschild collections followed. Bequeathed by Gustave de Rothschild to his grandson Sir Philip Sassoon, the charger was bought back by a member of the Rothschild family in a sale of works of art belonging to Sassoon and the Countess of Rocksavage at Christie's in 1919.







THE CELESTIA APOSTLES BY LIMOSIN

5

LEONARD LIMOSIN (CIRCA 1505-1575/1577), CIRCA 1540

A SET OF TEN PLAQUES OF APOSTLES

Parcel-gilt polychrome enamel; each apostle in a circular wreath and with an identifying banner; three plaques signed with initials 'LL'; each with paper label to the reverse inscribed either '2650' or '2650 ER'

5 1/8 x 5 1/8 in. (13 x 13 cm.) each

(10)

£200,000-300,000

US\$260,000-380,000
€230,000-340,000

PROVENANCE :

Possibly brought to Italy at the instigation of Jean de Langeac, Bishop of Limoges and French ambassador to Venice, Ferrara and Rome in the 1530s and 1540s.

Church of Santa Maria della Celeste, called La Celestia, Venice, from at least 1653 until circa 1810.

Benedictine abbey church of Monastier, near Treviso, from circa 1810 until 1875.

Sale in Venice, 1875.

With the antique dealer Ricchetti, in Venice.

Acquired by Baron Gustave de Rothschild (1829-1911), and by descent.

LITERATURE :

Varie venete, curiosità sacre e profane, Cod. Gradenigo Dolfin, Museo Civico Correr, Venice.

G. Mariacher, 'Di uno smalto limosino al museo Correr e di un disperso paliotto veneziano', in *Bolletino dei Musei Civici Veneziani*, 1958, no. 4, pp. 22-27.

P. Verdier, *The Walters Art Gallery: Catalogue of the Painted Enamels of the Renaissance*, Baltimore, 1967, nos. 83-103, pp. 163-4.

S. Baratte, *Les Emaux Peints de Limoges*, Paris, 2000.

V. Notin and F. Barbe, *La Rencontre des Heros*, Limoges, 2002, nos. 53, 54.



Watercolour of the present plaques incorporated into the antependium of the church of Santa Maria della Celeste, called La Celestia, Venice, by Jan van Grevenbroeck (1731-1807), Correr Museum, Venice.





Enamel plaques by Leonard Limosin from the same set as the present lot, previously part of the antependium and lamp of the church of Santa Maria della Celeste, Venice, now in the Musée nationale de la Renaissance, Château d'Ecouen.

Although few documents survive regarding the life and work of Leonard Limosin, he was perhaps the best known enameller of the French Renaissance. Two signed plaques of identical lozenge format to the present set of ten (now musée municipal de l'Evêché de Limoges, see Notin, *loc. cit.*) also bear the coat of arms of Jean de Langeac, the Bishop of Limoges, and it is believed that this influential prelate was responsible for introducing Limosin to the French court where his career flourished. He painted numerous enamel portraits of members of the French aristocracy, and in 1545 François I commissioned Limosin to produce a suite of 12 large enamelled plaques of the Apostles which are today at Chartres. In 1548 he was appointed *Emailleur du Roi*, and in 1553 he received a commission from Henri II for two enamel altarpieces each more than one metre in height representing the *Crucifixion* and the *Resurrection* for the Sainte-Chapelle, Paris (Baratte, *op. cit.*, pp. 180-183). These are perhaps his most ambitious and best-known works.

The ten Rothschild Apostles exemplify Limosin's finest creations in his clear sense of colour and the lively and original compositions. Three of the plaques, of SS Andrew, Bartholomew and Paul are signed 'LL'. These ten plaques formed part of a larger set of sibyls, prophets and saints that adorned the antependium of an altar and a liturgical lamp that hung above it in the now-lost church of Santa Maria della Celestia in Venice, where they had been since at least the mid-17th century. A watercolour of the antependium by Jan II Grevenbroek (1731-1807) survives in the Correr Museum, showing the original placement of the Rothschild enamels. Grevenbroek's caption for both this drawing and that of the lamp suggest that he was referring to church inventories dated 1653 which include the antependium. The fact that there are only 10 apostles would suggest that there may have been an existing - incomplete - set of enamels that was incorporated into a newly created antependium in the middle of the 17th century.

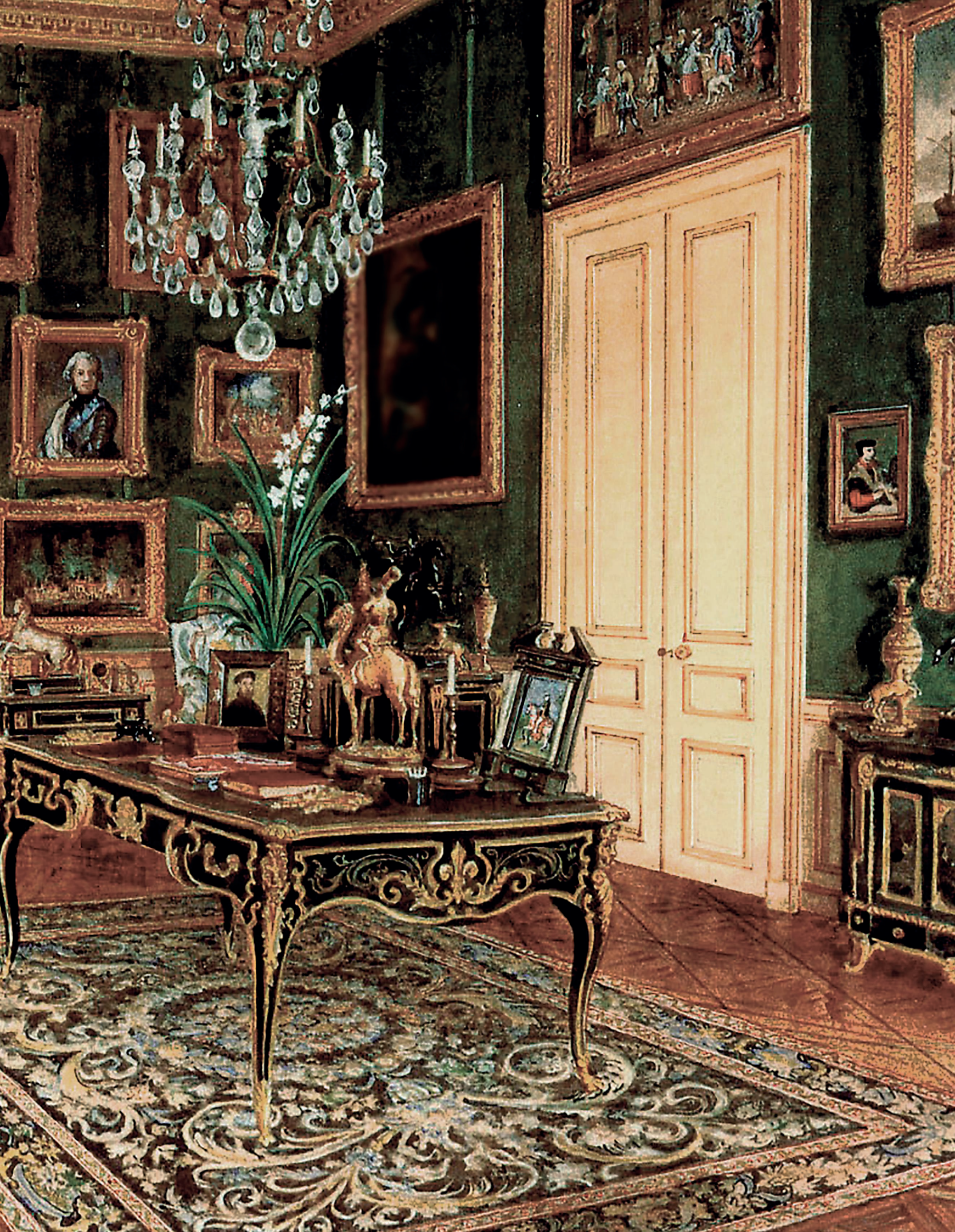
In 1810, the church, which formed part of a convent, was closed by Napoleon and the antependium and liturgical lamp were both moved to the Benedictine abbey church of Monastier, near Treviso. In 1875 they were sold to the antique dealer Ricchetti and then acquired by Baron Gustave de Rothschild. The ten lozenge-shaped enamels offered here, and twenty rectangular plaques from the antependium and lamp remained in the Rothschild collections, and the rectangular plaques were later sold at auction (Couturier and de Nicolay, Paris, 29 March 2000, lot 95). Of the original set from the Celestia, the twenty plaques in the above-mentioned sale were acquired by the Musée nationale de la Renaissance, Château d'Ecouen, one is in the Correr museum in Venice and at least three are unlocated. Another related set of rectangular plaques depicting sibyls and prophets is in the Walters Art Gallery, Baltimore (see Verdier, *loc. cit.*).

It is not known how the enamels of the Celestia made their way from France to Venice, but it has been suggested that it may have been at the instigation of Jean de Langeac, Bishop of Limoges (d. 1541). De Langeac was a member of an aristocratic family from the Auvergne region. Born as the second son, he studied in Paris and then entered the church. He accumulated a number of ecclesiastical benefices and became a confidant of François I, being named to the king's *Grand Conseil* in 1516. He held important positions in the Royal Household and acted as a diplomat on numerous occasions including to Venice in 1530, to Ferrara in 1533 and to Rome in 1540. Although no conclusive evidence has yet surfaced, de Langeac was an important patron himself, and as a representative of the king it is entirely possible that the enamels were a diplomatic gift. Considering the subject matter, it seems likely that they were always intended to go in a religious setting so it is possible that they were given directly to the Catholic church. However it is also possible that they were originally given to a private individual for a private chapel and were donated to the Celestia sometime before 1653.





View of the salon vert of a Rothschild residence, Paris,
by Alexandre Sérébriakoff, depicting *in situ* lots 6, 7, 8,
9, 10, 11, 36 and 37 (private collection)



A GERMAN LARGE SILVER-GILT CUP AND COVER

THE 17TH CENTURY ELEMENTS OF THE CUP ASSEMBLED IN THE 19TH CENTURY WITH SOME LATER ADDITIONS, TRUCK WITH SPURIOUS MARKS

On raised gadrooned foot surmounted by a baluster vase-shaped stem cast with grotesque masks and applied with three scroll brackets, the tapering bowl chased with three female masks framed by auricular scrolls, flower festoons, exotic birds and insects on a matted ground, the rim etched with a band of arabesque motifs, the detachable cover with corresponding decoration, the finial formed as a soldier holding an halberd and shield applied with an indistinct *verre églomisé* armorial panel, *marked on foot, rim and in cover*

19¼ in. (48.9 cm.) high; 6¼ in. (15.9 cm.) diameter

34 oz. 3 dwt. (1,063 gr.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE :

Rothschild collection.

This form of German standing cup with straight sided beaker-shaped bowl and a flaring rim is a Renaissance form that appeared in the second half of the 16th century which was favoured by Augsburg goldsmiths, as was the etched band of arabesque motifs around the rim and the foliate scrollwork panels. The model spread beyond the main German goldsmithing centres to Hungary in the south and the Netherlands in the north, becoming one of the most popular forms which remained in fashion until the end of the 17th century.

This cup and similar types of silver and silver-gilt vessels would originally have been displayed either on the table or buffet during ceremonial banquets or in a *kunstkammer*. The Rothschilds based their collections on the *kunstkammers* of the Renaissance princes such as the Habsburgs, arranging silver objects with hardstones, ivory, enamels and majolica. They were amongst the first collectors to seek out objects throughout Europe, often following their own instincts as so little was still known with regards to authenticity. This explains why some items, which had been adapted or later embellished, found their way into their collections.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





A GERMAN SILVER-GILT *DOPPELPOKAL* OR DOUBLE-CUP

MARK OF HANS BEUTMULLER, NUREMBERG, 1594-1602

Of Gothic revival form, each cup on lobed octafoil foot, the fluted stem with applied openwork foliate scroll brackets, the bowls chased with lobes and fluting, and applied below the rim with openwork foliage and flower buds under a ropework band, the broad border engraved with a rabbit, bear, dogs, scrolling flowers, foliage and fruit, each cup set underneath the base with a circular medal cast with inscription partially legible on one 'RUDOLPHU. G. ROM. IMP. AUGU' and on the other 'WOL. NICOL. GRUENTALLER [sic.], marked on rim and foot of each cup, and with later Dutch tax mark on rim

each 9½ in. (24 cm.) high; overall height 17¾ in. (45.2 cm.)
45 oz. 17 dwt. (1,427 gr.)

The bust portrait on the medallions are those of Emperor Rudolph II (1576-1612) and Wolfgang Nicolaus Grünthaler zu Kremsegg (1565-1630) depicted at the age of 34.

£200,000-300,000

US\$260,000-380,000
€230,000-340,000

The Grünthaler Cup as illustrated in A. E. Jones' catalogue of the collection of the Baroness James de Rothschild, 1912

PROVENANCE:

Wolfgang Nicolaus Grünthaler zu Kremsegg (1565-1630).
Baron Mayer Carl von Rothschild (1820-1886), Frankfurt, by decent to,
Baroness James Edouard de Rothschild (1847-1931),
Rothschild collection.

LITERATURE:

A. E. Jones, *Objects in Gold & Silver And Limoges Enamels in the Collection of the Baroness James de Rothschild*, London, 1912, p. 78, plate XL.

A GIFT OF BARON MAYER CARL VON ROTHSCHILD

These double-cups became very sought after in the 19th century being seen as perfect examples of German Renaissance silversmithing. As such they were avidly collected by the Rothschild family, especially by Baron Mayer Carl von Rothschild (1820-1886) who owned several including one of the oldest known, now in the collection of the Musée National de la Renaissance, Château d'Ecrouen (illustrated in M. Bimbenet-Privat and A. Kugel, *Chefs d'Oeuvre d'Orfèvrerie Allemande Renaissance et Baroque*, Dijon, 2017, p. 83).

Beutmüller's double-cup was bequeathed by Mayer Carl to his daughter Laura Thérèse (1847-1931) who married Nathan James Edouard (1844-1881), also an avid enlightened collector. James Edouard 'hunted' only for the best works of arts to furnish his home, l'hôtel Tolstoi on avenue de Friedland, Paris. Mayer Carl von Rothschild had himself built, over forty years, a *Goldschatz* in his Frankfurt palace on Untermainkain, which comprised over 5,000 precious metalwork objects dating from the late Gothic to the Baroque period.

HANS PETZOLT'S GOTHIC REVIVAL

This important double-cup is in the Gothic style, which was revived in Nuremberg by the goldsmith Hans Petzolt (1551-1633) towards the end of the 16th century. Double-cups first appeared in the 15th century serving as ceremonial gifts used for important diplomatic and trading negotiations, but also as wedding gifts; in the latter case, they were either fitted with medallions featuring the coats-of-arms of the couple or engraved with male and female virtues. Hans Petzolt was a prolific maker. Between 1595 and 1616, he produced a total of sixty-four lobed cups and eighteen pineapple cups for presentation by the Nuremberg city council to visiting dignitaries, as recorded in the city archives. He also worked for the Emperor Rudolph II in Prague. Several other leading Nuremberg makers, contemporaries of Petzolt, embraced this Gothic revival style including amongst others Hans Kellner, Christoph Jamnitzer and Hans Beutmüller (1588-1622). Beutmüller is believed to have trained in Venice before moving to Nuremberg where he became master in 1588. In 1620 he is recorded as working with Hans Petzolt for the *Heilig Geist Spital* (The Hospital of the Holy Spirit), proving a work connection between the two men.

Beutmüller and his brother Caspar ranked amongst the most highly regarded Nuremberg goldsmiths. Marc Rosenberg (*Der Goldschmiede Merkzeichen*, Frankfurt, 1925, p. 148, no. 4055) records four other similar double-cups dated 1600 by Beutmüller; another identical double-cup dated 1603-1609 is now in the Sir Arthur and Rosalinde Gilbert Collection at the Victoria and Albert Museum (inv. 948-1907). It measures 45.5 cm. high and weighs 1,500 gr., but is parcel-gilt with silver applied ornaments. Similarly Beutmüller's brother Caspar also made several identical double-cups, such as lot 24 in the sale of the collection of Baron Carl Mayer de Rothschild, Paris, June, 12-13 June 1911.





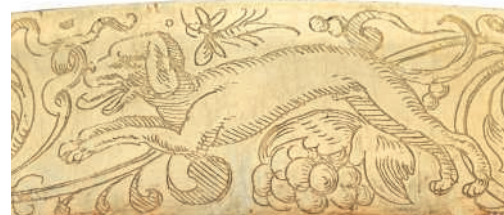
WOLFGANG NICOLAUS GRÜNTHALER ZU KREMSEGG

The son of Wolfgang Grünthaler (1502-1576), a Habsburg administrator who had been ennobled in 1535, Wolfgang the younger (1565-1630) was the twentieth child in a family that would eventually include twenty-five children. Wolfgang senior had served on a number of councils administrating mining concerns and the minting of money in Bohemia. He also held a position of responsibility relating to the administration of coinage in Linz. Joseph F. Patrouch in his book *A Negotiated Settlement: The Counter-Reformation in Upper Austria Under the Habsburgs*, Boston, 2000, p. 64 records the father's achievements. His career began in the service of a Spanish nobleman, Gabriel de Salamanca, Count of Ortenburg. An advantageous marriage to Anna Enenclin (d.1553), an Innsbruck noblewoman, inheritance from his family and his service as a councillor to the Emperor enabled him to purchase the castles of Kremsegg, Ottsdorf and Dietach in the area between Wels and Kremsmünster in northern Austria. He was sympathetic to Lutheran teachings which led to some friction with the Abbot of Kremsmünster, however Wolfgang senior was buried in the abbey church of Kremsmünster in 1576.

Wolfgang the younger was educated at Tübingen University and was registered at the north Italian universities of Padua, Sienna and Bologna between 1585 and 1587. He married Apollonia von Oedt (1574-1621) in 1592. He fought for Emperor Rudolf II against the Turkish forces in Hungary. His and his brothers' service was recognised by their elevation in the ranks of the Austrian nobility. He served as councillor to Emperor Ferdinand II. Between 1625 and 1626 he was involved in the suppression of the Upper Austrian peasant uprising. He was captured and temporarily imprisoned with Abbot Ignaz Krafft, Karl von Fuchs and the rector of the University of Vienna Martin Hafner Grünthal in Castle Steyr, during the insurgency. They were freed by General Gottfried Heinrich zu Pappenheim (1594-1632).



Medallions under feet



Details of engraving on rims





8

AN IMPORTANT LATE LOUIS XIII SAVONNERIE CARPET

WOVEN IN THE LOUVRE OR CHAILLOT WORKSHOP, CIRCA 1640

The midnight-black ground with naturalistic floral garlands issuing from a woven pendant basket tied with ribbon above and below a floral wreath enclosing a central floral bouquet, in a similar border decorated with fruit-filled baskets between narrow guard stripes, both end borders rewoven 12 ft. 7 in. x 7 ft. 11 in. (384 cm. x 242 cm.)

£60,000-100,000

US\$76,000-130,000
€68,000-110,000

PROVENANCE:

Collection Léon Fould (1839-1924), and by descent.

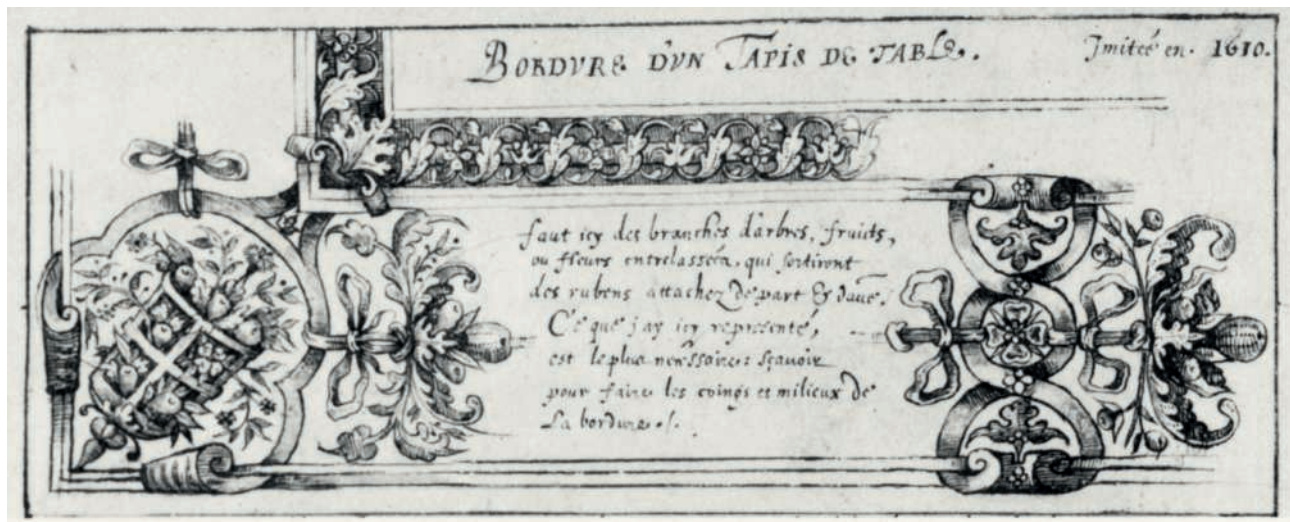
The present lot belongs to an early group of French Savonnerie carpets frequently considered to have been woven during the reign of Louis XIII. It is increasingly believed however that this, and similar carpets, were in fact woven during the period after the death of Louis XIII in 1643 and before the succession of Louis XIV to the throne in 1661.

On January 4, 1608, Henri IV encouraged French carpet production by granting workshop space in the basement of the Louvre below the Grande Galerie to Pierre Dupont *tapissier ordinaire en tapis de Turquie at façons de Levant*, (see Pierre Verlet, *The James Rothschild Collection at Waddesdon Manor, The Savonnerie*, The National Trust, London, 1982, p. 28). One of Dupont's apprentices, Simon Lourdét, quickly became so proficient at producing carpets of a superior quality, that he ingratiated himself to the Dowager Queen, Marie de Medicis, who allowed him

to install another workshop in the former soap factory, or *savonnerie* at Chaillot. A partnership agreement between Dupont and Lourdét was signed on September 5, 1626 to share the profits and expenses of both workshops and both produced carpets of very similar design up until 1664. As no records survive from this period it is very difficult to specifically attribute this carpet to either workshop.

Carpets from this period share in common many features, foremost the black, dark blue or sometimes brown ground colour that is abundantly filled with colourful strewn naturalistic and identifiable flowers or sprays. A wide and defined border surrounds the field containing similar flowers and floral arrangements creating a *millefleurs* effect. Often the flower arrangements in the border are arranged in blue and white Chinese porcelain bowls, silver basins, cartouches or, as seen in our example, low open work straw baskets. The minor borders separating the border from the field and outlining the border are typically drawn from elements of the antique or from borders used in tapestries from the same period. A spiralling ribbon and leaf tip ornament is used in both minor stripes in our example.

It is not known who designed or provided the models for these carpets but the overall concept is based on Oriental (Persian, Indian and Turkish) carpets combined with the European taste for flowers. Contemporary designs for embroidery and tapestries are very similar and Dupont was known to be an embroiderer, as well as a carpet weaver. Another artist working for the crown, Georges Baussonnet signed a number of drawings dated between 1592 and 1636 that are quite similar to the accurate depiction of flower specimens in these carpets (see Verlet, fig.101). Further inspiration can be found in still life paintings from the Netherlands and one in particular, painted by Jacques Linard (c.1600-45) of a 'Basket of Flowers' currently in the Louvre, bears a strong



A drawing by Georges Baussonnet, 'Bordure d'un tapis de table', c. 1610-20 (© Bibliothèque Municipale, Rheims)

resemblance to the depiction of the basket of flowers in the borders of our carpet (see S. Sherill, *Carpets and Rugs of Europe and America*, Abbeville Press, New York, 1996, p. 65, plate 69). The strong similarities and repetitious designs of the so-called Louis XIII carpets from this period indicate that the repertoire of designs of this relatively young workshop was limited. However, this also suggests that they were a success and found favour with the court.

The production of Savonnerie carpets at this time was solely made for the order of the King, his family and as ambassadorial gifts to foreign diplomats and to members of his court. Most, with a few exceptions, were small in size and were most likely intended as table covers while the larger examples were used as floor coverings. An early French engraving by Baussonnet entitled "*Bordure D'un Tapis de Table*", displaying sketches of similar ribbon-tied floral sprays and flower and fruit-filled baskets is illustrated in Verlet, fig.100. Many of the carpets thought to have been used as table carpets include depictions of *compans* or ornamental tassels, which would hang down from the table in a *trompe l'oeil* imitation of the bell-like tassels found embellishing needlepoint and tapestry furniture coverings of the time. Because the offered carpet is of relatively small size, it is possible that its original function was as a table carpet but unlike other examples of the same purpose, it is lacking the depiction of tassels.

The present carpet was formerly part of the collection of Léon Fould (1839-1924), part of the Fould banking dynasty founded in Paris in the 1790's. Fould's brother-in-law, Maurice Ephrussi (1849-1916), was married to Béatrice de Rothschild, daughter of Alphonse de Rothschild, who in the early 1900's built Villa Ephrussi de Rothschild at Saint-Jean-Cap-Ferrat. Villa Ephrussi continues to house a number of wonderful works of art acquired by Maurice, including an important Grand Galerie Louis XIV Savonnerie and a smaller Louis XV Savonnerie which was one of a set of five carpets commissioned for the chapel at the Palace of Versailles, but which is the sole survivor as the other four were burned during the Revolution.

Several carpets from the present group survive, in the Louvre, cat. no. 300, illustrated in Verlet, fig. 106, p. 171; in the Wrightsman Collection at the Metropolitan Museum of Art in New York, see F.J.B. Watson, *The Wrightsman Collection*, The Metropolitan Museum of Art, New York, 1966, vol. II, plate 276, pp. 492-493; in the James A. de Rothschild

Collection at Waddeson Manor, see Verlet, cat. No. 1 fig. 104, pp. 168-170; in the Musée Nissim de Camondo, inv. no. 177; in the J. Paul Getty Museum, no. 70.DC.63, see Charissa Bremer-David, *French Tapestries and Textiles in the J. Paul Getty Museum*, Los Angeles, 1997, pp. 130-137; in the Tarica Collection, illustrated in Stephanie Faniel and Pierre Lavallois, *Le Dix-septième Siècle Français*, Collection Connaissance des Arts, Hachette, Paris, 1958, p. 131; the ex-collection of Thelma Chrysler Foy, sold at Parke-Bernet galleries, New York, May 22-23, 1959, lot 770; the Collection of the Late Andre Meyer, Christie's New York, 26 October 2011, lot 48 and anonymous, Sotheby's, New York, October 14, 1988, lot 94. All of these examples share with the present carpet an exuberance of detail in their depiction of the bountiful floral display.



A drawing by Georges Baussonnet, 'Dessin d'un carreau au cousin de broderie pour Mme de Joyeuse', c.1610-20 (© Bibliothèque Municipale, Rheims)





A PAIR OF LOUIS XV ORMOLU-MOUNTED MEISSEN PORCELAIN THREE-LIGHT CANDELABRA

THE MOUNTS ATTRIBUTED TO JACQUES CAFFIERI, CIRCA 1745-49, THE PORCELAIN MODELLED BY JOHANN JOACHIM KANDLER, CIRCA 1740

Each modelled by J.J. Kändler as a Jay (*Eichelhäher*) perched on a tree-trunk applied with leaves and acorns, with plumage in shades of brown, blue and grey, on an asymmetric scrolling base with pierced scrolls, acanthus and rockwork, issuing three scrolling branches decorated conformingly with naturalistically cast oak branches terminating with acorn finals, struck with 'C' *Couronné Poinçons*; the collar mounts around the porcelain feet lacking
26½ in. (67 cm.) high; 19 in. (48.5 cm.) wide; 16½ in. (41.5 cm.) deep (2)

£150,000-250,000

US\$190,000-320,000
€170,000-280,000

PROVENANCE:

According to Borghese family tradition, a gift from King Louis XV.
The Borghese collection, where privately acquired together with another pair by
Baron Gustave de Rothschild (1829-1911), and by descent.

LITERATURE:

The Rothschild Archive, London - *Inventaire après le Décès de Monsieur le Baron Gustave de Rothschild*, A. Cottin Notaire, 26 April - 10 June 1912, 15.000 francs (château de Laversine, *grand salon*).
The Rothschild Archive, London - *Décompte de l'achat de la collection Borghese - Deux paires de candélabres en vieux Saxe et monture en bronze dore de Caffieri portant son poinçon (don de Louis XV)*, no. 54, 150,000 francs [RAL 000/2236].
P. Prevost-Marcilhacy, *Les Rothschild bâtisseurs et mécènes*, Flammarion, Paris, 1995, p. (illustrated *in situ* in the grand salon of the château de Laversine)



One of the related candelabra delivered to Madame Elisabeth ©Palazzo del Quirinale, Roma

The 'C' *couronné poinçon* was a tax mark employed on any alloy containing copper between March 1745 and February 1749.

These superb and monumental Louis XV candelabra, incorporating Meissen models of jays perched on tree trunks, represent a 'tour de force' in the *oeuvre* of the *sculpteur, fondeur et ciseleur du Roi* Jacques Caffiéri (1678-1755), possibly conceived with the assistance of his son, Philippe (1714-1774). Together with another pair, they were acquired privately by Baron Gustave de Rothschild directly from the Borghese collection, and were in turn, according to family tradition, received as a gift from King Louis XV.

The boldly scrolling and finely chased ormolu mounts are closely related to the extraordinarily extensive and precious group of *bronzes d'ameublement*, supplied to Madame Infante, Louise-Elizabeth of France, duchesse de Parma for the Palazzo di Colorno following on from her second trip to Paris between September 1752 and September 1753. The present pair is indeed closely related to three pairs of Louis XV ormolu and Meissen porcelain candelabra supplied to Madame Infante for Colorno, one pair with three branches and two pairs with five branches, all of similar splendour and monumental scale as the Rothschild pair (A. Gonzales-Palacios, *Gli Arredi Francesi*, Rome, 1995, no. 76, pp. 285-290). This group also included a pair of chenets listed in Caffieri's inventory of 1755, sold by King Umberto of Italy, Christie's London, 4 December 1969, lot 37 and a set of four wall-lights, again by Caffieri, now in the J. Paul Getty Museum (C. Bremer-David, *Decorative Arts, An Illustrated Summary Catalogue of the Collections of the J. Paul Getty Museum*, Malibu, 1993, no.168, p.103).

Whilst Madame Infante is known to have purchased much directly from the *marchand-mercier* Lazare Duvaux, as well as from the *ciseleur, doreur sur métaux du Roy* Antoine Lelièvre, it was Caffiéri who was most extensively patronised on this commission. Both the aforementioned chenets and wall-lights are decorated with a pierced guilloche motif which was apparently an important and integral part of Caffieri's signature style. This motif appears similarly on the present candelabra and those from Colorno, each time in a different form and demonstrating Caffieri's original and genius talent. As Peter Hughes has argued in *The Wallace Collection Catalogue of Furniture III*, London, 1996, no.266, pp.1310-1315, some of the gilt-bronze items in the 'Colorno group' may actually originally have been commissioned by Louis XV for his own use a few years before and given by him to his eldest daughter; this hypothesis is based particularly upon the ormolu chandelier, also from Colorno and decorated with large pierced guilloche motifs throughout, now in the Wallace, which is signed and dated *CAFFIERI A PARIS 1751* and was, therefore, commissioned before their arrival in Paris. Alternatively, these chandeliers may have already been in preparation prior to the duchesse's visit due to the complexity of their manufacture, enormity of commission and the imminence of the shipment.

Johann Joachim Kändler first modelled a pair of jays for Augustus the Strong's Japanese Palace in Dresden in 1735. A model with a squirrel to one side is recorded in Kändler's *Taxa* for 1 October 1739 to 31 January 1740, and subsequent entries referring to jays occur in his work records in May 1740 and September 1741. Entries for J.G. Ehder in 1743 and 1744 suggest that he may also have assisted Kändler working on elements of the models. Rainer Rückert, *Meissener Porzellan*, Munich, 1966, pl. 272, no. 1108 discusses the jay perched on a tree-stump in the Bayerisches Nationalmuseum, Munich, corresponding to one example of the present pair, and no. 1109, for its companion model with a squirrel to one side. An ormolu-mounted example similar to the present lot is in the Metropolitan Museum of Art, New York (no.1974.356.345) and similar examples are on view in the Dresden Porcelain Collection in the Zwinger Palace. A pair of jays from the collection of Sir Gawaïne and Lady Baillie were sold at Sotheby's, London, 1 May 2013, lot 21.







THE BVRB III NOGARET LACQUER SUITE (LOTS 10-11)







Commode c.1765–70 by Bernard III van Risenburgh (1731–1800)
©Samuel H. Kress Foundation, The MET

Bernard II van Risenburgh, *maître* in 1730.

These impressive and early neo-classical commodes and encoignures stamped BVRB are inlaid with Japanese lacquer panels of the highest quality and mounted with finely chased 'goût grec' ormolu mounts. United by Baron Maurice de Rothschild (1881–1957), they were part of special commissions by highly fastidious patrons, including the financier Armand-Frédéric Nogaret (1734–1806). They were almost certainly supplied by one of the foremost *marchands-merciers*, such as Simon-Philippe Poirier or François Darnault.

BERNARD III VAN RISENBURGH

The commodes and encoignures bear the stamp used by the famous Bernard II van Risenburgh (after 1696–c. 1766) and also by his son, Bernard III, who never became *maître-ébéniste* but worked on in his father's workshop when this was being managed by Bernard II's widow. In 1764, Bernard II, whose health was failing, sold his workshop to his son. Very little is known about Bernard III who seems to have had a short but brilliant career as *ébéniste*. However, there are a number of very fine pieces in the neo-classical style bearing the stamp 'B.V.R.B.' that are usually attributed to him. The present commodes and encoignures form a highly important addition to this small group of 'BVRB III' pieces.

LACQUER COMMODOES BY BERNARD III VAN RISENBURGH



Pair of Cabinets c.1764 by Bernard van Risenburgh III (1731–1800)
©Henry Clay Frick Bequest, The Frick Collection

Included among the stock sold by Bernard II van Risenburgh to his son in 1764 were *deux batis de commodes à l'Antique sur l'un desquels sont commencés à monter les cadres des portes et coté et les moulures du haut et bas en cuivre* (T. Dell, *Furniture in the Frick Collection*, vol. I, New York 1992, p. 302). These are generally thought to have been of a neo-classical model that retains some curved features harking back to the earlier Louis XV style. A number of such pieces bearing Bernard van Risenburgh's stamp, all mounted with Japanese lacquer, are known, including an almost identical commode in the Kress Collection at the Metropolitan Museum of Art in New York (C.C. Daughterman a.o., *Decorative art from the Samuel H. Kress Collection at the Metropolitan Museum*, London, 1964, No. 10), a pair of smaller ones in the Frick Collection (Dell, *op. cit.*, pp. 294–313). The 'Westminster commode', sold at Christie's, London, 9 December 2004, lot 100, was executed in BVRB's workshop in a more aggressive neo-classical appearance, with heavy swags and satyr masks, which would indicate it has a slightly later dating. They are generally attributed to BVRB III, although judging from the description in the stock inventory, their model had already begun to be produced while Bernard II was still involved with the workshop. Lacquer-mounted commodes in the rococo style had from the 1730s been among the father's most prized works. It is conceivable that the model for the Rothschild ensemble, which in its form retains some curved lines and scrolling feet but is basically dominated by straight lines and avant-gardist neo-classical appearance, had also been evolved by 1764. Other pieces stamped 'B.V.R.B.' mounted with lacquer panels and attributable to Bernard III are recorded: a pair of encoignures with yellow lacquer panels related to the present pair of encoignures was sold from the collection of Jacques Doucet, Galerie Georges Petit, Paris 7–8 June 1912, lot 322. Another pair of encoignures, conceived in a more neoclassical design with red Chinese lacquer is now at Versailles and was gifted by the Duchess of Windsor in 1973 (inv. V4987). They are *en suite* with a *commode à vantaux* sold from the collection of Monsieur Claude Cartier, Sotheby's, Monaco, 25 November 1979, lot 155. Without lacquer, a commode of the Westminster model is known, equally stamped by BVRB but veneered with marquetry (sold, Sotheby's, Monaco, 14 December 1996, lot 73). Veneered in ebony and attributable to BVRB III is a console in the Royal Collection (RCIN 35484) and a cartonier formerly in the collection of Pierre-Victor, Baron de Besenval (1722–1725) and subsequently in the collection of Baron Gustave de Rothschild, sold from the Lambert Art Collection, Christie's, London, 14 October 2015, lot 22.

THE ROLE OF THE MARCHANDS-MERCIERS

Japanese lacquer, especially of the superb quality found on the present commode, was so rare and costly that virtually no cabinet-maker was able to buy it himself in order to decorate his furniture. Instead, the powerful *marchands-merciers*, the class of dealers who were also responsible for



The 'Westminster' commode by Bernard Van Risenburgh III (1731–1800)
©Christie's

the production of Sèvres-mounted furniture, acquired the lacquer and commissioned *ébénistes* to produce furniture that was veneered with it. Bernard II van Risenburgh is known to have made much of his lacquer-mounted furniture for the *marchands-merciers* Thomas-Joachim Hébert, Simon-Philippe Poirier and François Darnault.

The Rothschild ensemble as well as the other late commodes by BVRB., have a number of features in common with some of the celebrated lacquer-mounted commodes supplied by Poirier. In 1766, this dealer delivered a sumptuous piece by Joseph Baumhauer (d. 1772) to the Marquis de Marigny, Madame de Pompadour's brother and a great advocate of the new style, for 4000 livres (A. Pradère, *Les ébénistes français de Louis XIV à la Révolution*, Paris, fig. 240). It shares with the present commode the same tripartite curved front, the thick ormolu frames around the lacquer panels, the curved legs, identical apron to those of the present encoignure, but with a prominent Greek key frieze and satyr masks instead of the laurel leaf frieze on the Rothschild ensemble.

ARMAND-FREDERIC-ERNEST NOGARET

Lots 10 and 11 from the present set were almost certainly commissioned for Armand-Frédéric-Ernest Nogaret (1736-1806), *secrétaire du Roi* and *trésorier* to the comte d'Artois, brother of Louis XVI. Son of a wealthy leader of the gobelet du Roi in the Languedoc region, he first became *premier commis* to the duc de la Vrillière from 1753 to 1775. His lucrative position permitted him to buy a château and to collect important works of art from the most prized collections of his time such as from the Randon de Boisset sale. He also commissioned luxurious furniture in the latest fashion through marchands who supplied the comte d'Artois. At the time of his death on 5 July 1806, this great collector owed money to Avisse, who had delivered armchairs, and also to the *bronziers* Delafontaine and Petit, to the *horloger* Tavernier and to the *marchand de curiosités* Adoze. In his collection sale sold by Thierry & Langlier in Paris on the 6th April 1807 was listed an important group of furniture mounted with ormolu and Japanese lacquer including a commode and pair of *encoignures en suite*, a writing desk and a coffer (lot 788). Although very succinctly described it is possible to trace the successive provenance as they were bought in 1806 by the powerful Dominique-Vincent Ramel de Nogaret (1760-1829), formerly Minister of Finance under the Directoire. He purchased together with the present set a *cartonnier* (lot 789) which was described in his inventory after death with a clock 'à *L'enfant d'après Pigalle, nommé l'enfant à la cage*' and not mentioned in the catalogue as it had been specifically bequeathed to his protégé Dominique Vincent Ramel-Nogaret, heir to the deceased. It is probable that he bought the *cartonnier* to reunite it with the clock he inherited.

Based on the precise description of the *cartonnier* in Nogaret's inventory after death, this piece had been identified as the one sold at Christie's, London, 4 July 1994, lot 270. Interestingly, this piece had identical diamond-shaped mounts to the feet and shares a similar 'goût grec' design such as the present, indicating they were probably part of the same commission. Although stamped Macret, the *cartonnier* might have been in fact made by BVRB III as it shares similar mounts and a distinctive avant-garde 'goût grec' design closely related to his oeuvre, such as the pair of encoignures by BVRB III now at Versailles (inv.V4987). Pierre Macret, in his capacity as *marchand-ébéniste privilégié du Roi suivant la cour*, would have subcontracted some of his commissions, a common practice for the prolific *marchands*.

The present commode and pair of *encoignures* resurfaced in the *Exposition Universelle* of 1867 in Paris where they were lent by Baron Ludovic-Napoléon Lepic (1839-1889), and presented in the *Exposition Universelle's* catalogue with a Dominique-Vincent Ramel de Nogaret provenance. They were subsequently sold in Baron Lepic's collection sale in 1897. The frontispiece of this sale catalogue indicates that Baron Lepic acquired privately and 'en bloc' a large part of his superb



The *cartonnier* stamped Macret from the collection of Armand-Frédéric-Ernest Nogaret (1734-1806) ©Christie's

collection from the heirs of Dominique-Vincent Ramel de Nogaret, which was housed in his house in Montolieu, so-called 'Le Petit Versailles', because so much of the furniture and works of art in his residence were considered as magnificent.

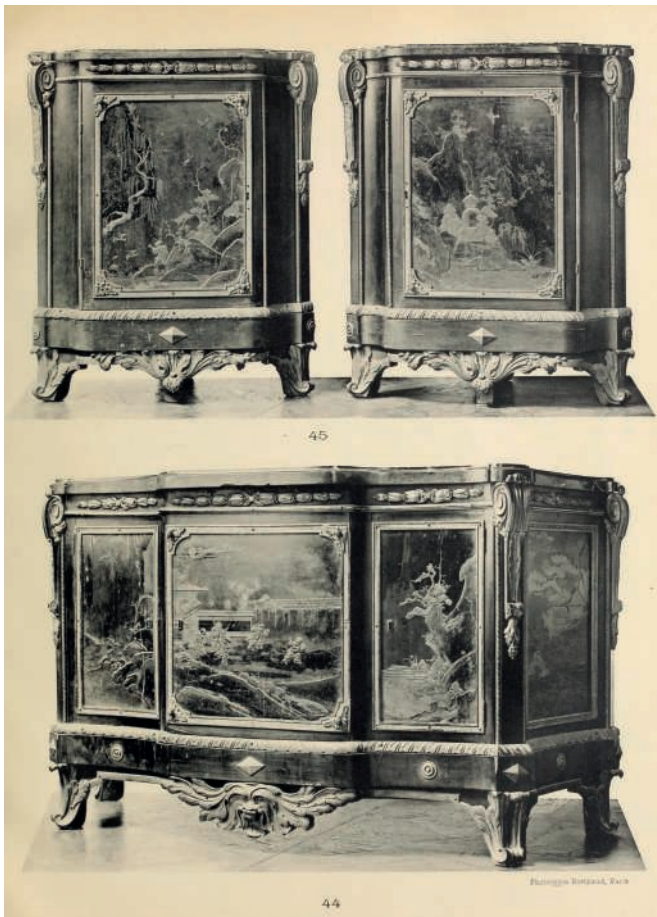
In the 1897 sale, the set was purchased by the celebrated collector and socialite comtesse Jacques de Ganay (1851-1933), who would have in her turn sold it to Baron Maurice de Rothschild (1881-1957), who united the present set (lots 10-11) with the other almost identical commode (lot 12). The latest commode is probably the one described in the 1796 entry of the journal of the Palais Directorial (now Palais du Luxembourg), as below:

Rentré du Palais Directorial. Prairial An IV. N°156.

Une commode de lac fond noir, contournée sur le devant et sur les bouts, la devanture ouvrant à trois vantaux formant panneaux, encadrés d'une moulure de bronze unie, ainsi que les deux bouts, la frise ornée de guirlandes de laurier nouée de rubans, chutes en consoles sur les quatre montants des pieds, rosaces unies dans les cases, sabots à feuilles d'ornements, grosse moulure ciselée au pourtour du bas des panneaux, agrafes dans le milieu à muffle de lion et feuilles d'ornement, le tout de bronze doré, ladite à dessus de marbre griotte d'Italie, de 5 pieds de large, 22 pouces de profondeur et 34 e hauteur [92 cm. high; 162.5 cm. large; 59.4 cm. deep]. It is inscribed in the margin of the document: '29 Prairial an IV. Chez l'ambassadeur Batave' indicating it might have been sent to the Ambassador of 'Batave', actual Holland.



Dominique-Vincent Ramel, called Ramel de Nogaret (1760–1829) c.1820 by Jacques-Louis David (1748–1825) ©Christie's



The present suite illustrated in Baron Lepic's 1897 sale, Galerie Georges ©Philadelphia Museum of Art, Library

~10

A LATE LOUIS XV ORMOLU-MOUNTED JAPANESE LACQUER AND EBONY COMMODE

BY BERNARD III VAN RISENBURGH, CIRCA 1763-1770, THE LACQUER LATE 17TH CENTURY

The commode with eared breakfront *Portor* marble top above a frieze with tied berried laurel branches, above three doors panelled with Japanese black and gold lacquer, the central panel depicting a children playing blind man's bluff in a palace garden, flanked by two narrower panels with buildings in mountain river landscapes, in a channelled matted frames with foliate clasps, the interior of the doors veneered with tulipwood framed by purpleheart, the sides similarly decorated with mountain landscape, the angles surmounted by bold foliate volutes *chutes*, above a plinth decorated with a gadrooned moulding, lozenges and roundels, centred by a zoomorphic mask apron, on acanthus scrolling feet; stamped 'B.V.R.B.' twice and 'JME' four times; with a small blue edged label inscribed 'N°1'; the back right sabot possibly an old replacement 36¾ in. (93.5 cm.) high; 64¼ in. (163.5 cm.) wide; 23¼ in. (59 cm.) deep

£600,000-1,000,000

US\$760,000-1,300,000
€680,000-1,100,000

PROVENANCE :

Almost certainly commissioned for Armand-Frédéric-Ernest Nogaret (1734-1806), *secrétaire du Roi* and *trésorier* to comte d'Artois, his sale, Thierry & Langlier, Paris, 6 April 1807, lot 788, where acquired by Dominique-Vincent Ramel de Nogaret (1760-1829), and by descent, from whom acquired by Baron Ludovic-Napoléon Lepic (1839-1889), his sale, Galerie Georges Petit, Paris, 18 June 1897, lot 44, where acquired by Comtesse Jacques de Ganay (1851-1933). Baron Maurice de Rothschild (1881-1957). With Rosenberg and Stiebel, Inc., New York, 1958. Rothschild collection.

EXHIBITED :

Exposition Universelle, 1867, Paris.

LITERATURE :

Exposition Universelle de 1867 à Paris. Catalogue général, publié par la Commission impériale, Paris, E. Dentu, Paris, 1867, p. 459.
Exposition Universelle de 1867 à Paris. Rapports du jury international publiés sous la direction de M. Michel Chevalier, ed. P. Dupont, Paris, 1868, p. 184.
S. de Ricci, *Louis XVI Furniture*, London, 1913, p. 191.
J.P. Baroli, 'Le mystérieux B.V.R.B enfin identifié', *Connaissance des Arts*, March, 1957.
D. Cooper, *Les grandes collections privées*, ed. Du Pont Royal, Paris, 1963, illustrated on the front cover.
D. Moore, M. Owens, *In House*, Random House Incorporated, New York, 2009, p. 103.
T. Wolvesperges, *Le Meuble Français en Laque au XVIIIe Siècle*, ed. de l'amateur, ed. Racine, Paris, 1999, pp. 202-203, 429, ill. 93-94.





A PAIR OF LATE LOUIS XV ORMOLU-MOUNTED JAPANESE LACQUER ENCOIGNURES

BY BERNARD III VAN RISENBURGH, CIRCA 1763-1770, THE LACQUER LATE 17TH CENTURY

Each encoignure with a breakfront *Portor* marble top above a frieze with tied berried laurel branches, above a door panelled with a Japanese black and gold lacquer heightened with *vernis Martin* decoration, one with a sage and his horse in a landscape, the other with summer pavilions in a rocky mountain landscape, framed by matted channelled borders, with foliate angle and berried finials, the interior of the door veneered with tulipwood crossbanded and outlined in purpleheart, the angles mounted with bold scrolled volutes, the base mounted with gadrooned border and lozenges, centred by a foliate clasp, on scrolling acanthus feet; each stamped 'B.V.R.B.' and 'JME' twice
37½ in. (95.5 cm.) high; 31 in. (79 cm.) wide; 22 in. (56 cm.) deep (2)

£300,000-500,000

US\$380,000-630,000
€340,000-560,000

PROVENANCE:

Almost certainly commissioned for Armand-Frédéric-Ernest Nogaret (1734-1806), *secrétaire du Roi* and *trésorier* to comte d'Artois, his sale, Thierry & Langlier, Paris, 6 April 1807, lot 788, where acquired by Dominique-Vincent Ramel de Nogaret (1760-1829), and by descent, from whom acquired by Baron Ludovic-Napoléon Lepic (1839-1889), his sale, Galerie Georges Petit, Paris, 18 June 1897, lot 45, where acquired by Comtesse Jacques de Ganay (1851-1933).
Baron Maurice de Rothschild (1881-1957).
With Rosenberg and Stiebel, Inc., New York, 1958.
Rothschild collection.

EXHIBITED:

Exposition Universelle, 1867, Paris.

LITERATURE:

Exposition Universelle de 1867 à Paris. *Catalogue général, publié par la Commission impériale*, Paris, E. Dentu, Paris, 1867, p. 459.
Exposition Universelle de 1867 à Paris. *Rapports du jury international publiés sous la direction de M. Michel Chevalier*, ed. P. Dupont, Paris, 1868, p. 184.
S. de Ricci, *Louis XVI Furniture*, London, 1913, p. 191.
J.P. Baroli, 'Le mystérieux B.V.R.B enfin identifié', *Connaissance des Arts*, March, 1957.
D. Cooper, *Great private collections*, Readers Union, 1965, ill. p. 170.
T. Wolfesperges, *Le Meuble Français en Laque au XVIIIe Siècle*, ed. de l'Amateur, ed. Racine, Paris, 1999, pp. 202-203, 429, ill. 93-94.



■~12

A LATE LOUIS XV ORMOLU-MOUNTED JAPANESE LACQUER AND EBONY COMMODE

BY BERNARD III VAN RISENBURGH, CIRCA 1763-1770, THE
LACQUER LATE 17TH CENTURY

The commode with an eared breakfront *Portor* marble top above a frieze with tied berried laurel branches, above three doors panelled with Japanese black and gold lacquer, the central panel depicting elegant ladies in a lakeside pavilion and fishing men, flanked by two narrower panels with buildings in mountain river landscapes, in a channelled matted frames with foliate clasps, the interior of the doors veneered with *bois satiné* crossbanded and outlined with amaranth, the sides similarly decorated with mountain landscape, the angles surmounted by bold foliate volutes *chutes*, above a plinth decorated with a gadrooned moulding, lozenges and roundels, centred by a zoomorphic mask apron, on acanthus scrolling feet; stamped to the front right edge 'B.V.R.B.' once and 'JME' twice; the back with a deposit 'Chenue' label; some lozenge and roundel mounts to the lower frieze replaced

36¾ in. (93.5 cm.) high; 64 in. (163.5 cm.) wide; 23½ in. (60 cm.) deep

£600,000-1,000,000

US\$760,000-1,300,000
€680,000-1,100,000

PROVENANCE :

Probably recorded in 1796 in the Palais Directorial (Palais du Luxembourg), Paris, and subsequently for the use of the Ambassador of Batavia (actual Netherlands).
Baron Maurice de Rothschild (1881-1957).
With Rosenberg and Stiebel, Inc., New York, 1958.
Rothschild collection.

LITERATURE :

J.P. Baroli, 'Le mystérieux B.V.R.B enfin identifié', *Connaissance des Arts*, March, 1957.
D. Cooper, *Les grandes collections privées*, ed. Du Pont Royal, Paris, 1963, p.170.
S. de Ricci, *Louis XVI Furniture*, London, 1913, p. 191.
C. Packer, *Paris Furniture*, Newport, 1956, fig. 72.
T. Wolvesperges, *Le Meuble Français en Laque au XVIIIe Siècle*, ed. de l'Amateur, ed. Racine, Paris, 1999, pp. 202-203, 429, ill. 93-94.





Portrait of Louis XV, by François-Hubert Drouais, 1773

13

A ROYAL LOUIS XV BRASS INCLINING MECHANICAL MINUTE DIAL

BY JULIEN LE ROY (1686-1759)

The silvered base plate with brass bun foot and two screw feet, two bubbles levels and graduated latitude arc; the inclining plate with silvered hour scale VII-XII-V signed *Julien Le Roy aux Galeries Du Louvres* with table of latitudes for 22 cities, the minute dial a geared Vernier 6-1 for tens of minutes and 0-9 for minutes on wheel, a sighted gnomon with rest for when folded; housed in green felt lined case bound in red morocco with gilt tooling, the top panel with arms of Louis XV (Olivier Fer 2495, 16). 8 in. (20.5 cm.) long; 7 in. (17.5 cm.) wide; 3 in. (8 cm.) deep

£60,000-80,000

US\$76,000-100,000
€68,000-90,000

PROVENANCE:

Almost certainly commissioned for King Louis XV of France (1710-1774). Rothschild collection.



Julien Le Roy (1686-1759) was born in Tours and by the age of thirteen had already made his first clock. By the age of seventeen he was established as apprentice to Le Bon in Paris, where he was so quick and adept at his work that he made and finished a repeating watch in just eight days. Shortly after he had attained his Mastership he was given the Directorship of the French Société des Arts. In 1739 he was appointed *Horloger Ordinaire du Roi* in 1739. His inventions included turret clocks, equation clocks and pull repeat mechanisms. An innovative clockmaker, he worked closely with the two finest French instrument-makers of the time, Lemaire and Langlois.

The mechanical minute dial solves the problem that most portable sundials cannot achieve an accuracy of better than a quarter of an hour. By using a sighting device rather than a gnomon, a geared mechanism can amplify the movements of the alidade so that a pointer can give the minute of the day. A sundial with a high level of accuracy such as this would have often been used to set a clock or watch to local solar time. A clock can keep the time, of course, but not find it; so the use of an accurate sundial is required.



THE BORGHESI-BECKFORD CASKET

14

VENETIAN, CIRCA 1600

A PARCEL-GILTWOOD, GILT-BRONZE AND ROCK CRYSTAL CASKET

Inset overall with rock crystal cabochons and panels; the hinged lid opening to reveal a later and probably English silk-covered mahogany loose base; the sides embellished with pairs of spiral rock crystal columns with Corinthian capitals, on six gilt-wood feet; the underside with paper label inscribed 'Art Treasures Exhibition/ WREXHAM, 1876./ D. of Westminster/ Eaton Hall Proprietor.' 15 3/8 in. (39.2 cm.) wide; 11 1/2 in. (29.5 cm.) high; 11 1/8 in. (28.7 cm.) deep

£100,000-150,000

US\$130,000-190,000
€120,000-170,000

PROVENANCE:

Traditionally Pope Paul V Borghese (1550-1621), with an identical pendant casket.

William Beckford (1760-1844; both caskets), possibly acquired through the agent Gregorio Franchi in Italy.

Acquired by John Farquhar, as part of the contents of Fonthill Abbey; and sold, Phillips, *The Unique and Splendid Effects of Fonthill Abbey*, 1823, lots 1142 and 1143.

Both caskets purchased by Robert Hume at the above sale on behalf of Robert, 2nd Earl Grosvenor (1767-1845; later 1st Marquess of Westminster).

By descent until at least 1878 when they were loaned by Hugh, 1st Duke of Westminster (1825-1899), to the Midland Counties Art Museum in the Castle, Nottingham.

Probably purchased by Baron Gustave de Rothschild (1829-1911), and by descent.

EXHIBITED:

Art Treasures Exhibition of North Wales & the Borders, Wrexham, 1876, number 1263 (with its pendant); 'Two crystal coffers, the framework of wood, richly damascened with minute gold arabesques and panels of rock crystal with twisted crystal columns at the corners. Italian work, 16th century.'

Possibly exhibition of Pictures and Objects in the Midland Counties Art Museum, The Castle, Nottingham, 1878, , number 10 (or its pendant); 'Casket, composed of crystal, and wood covered with gold lacquer, with diaper decorations. Italian, 16th century.'

LITERATURE:

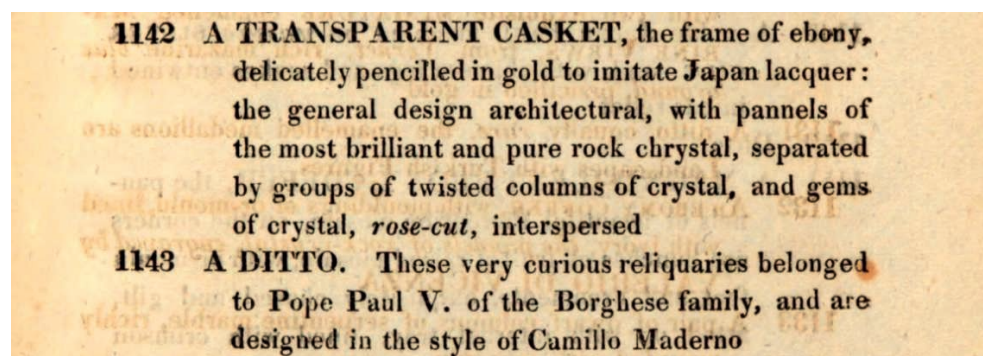
Magnificent effects at Fonthill Abbey, Wilts: to be sold by auction by Mr. Christie: on the premises, 4 Oct. 1822, lot 101 or 102.

J. Rutter, *Delineations of Fonthill and Its Abbey*, London, 1823, p. 29.

H. Huth, *Lacquer of the West: The History of a Craft and an Industry, 1550-1950*, Chicago, 1971.

London, Victoria and Albert Museum, *Splendours of the Gonzaga*, 1981-1982, no. 213.

P. Hewat-Jaboor et al., *William Beckford, 1760-1844: An Eye for the Magnificent*, London, 2001, p. 375.



Catalogue entry for the present casket, either lot 1142 or 1143, *The Unique and Splendid Effects of Fonthill Abbey*, previously belonging to William Beckford, Phillips, 1823.



The present casket is one of a recognised group of such rock crystal caskets which are thought to have been produced in Venice in the late 16th and early 17th centuries. Although it is assumed that caskets of this type were used for a variety of reasons, such as reliquaries or jewel boxes, they are traditionally said to have been used to house costly baby linen blessed by the pope and given by him to leading European Catholic families on the birth of a male heir.

Evidence for the existence of such caskets in Venice in the late 16th century comes from at least two sources. One is from the historian Francesco Sansovino who wrote a history of Venice in 1581. He describes visiting the shop of the jeweller Antonio Maria Fontana where he saw 'a very large crystal casket made in such a way that the things that are placed inside appear carved from the outside' ('una cassa di cristallo molto grande fatta di modo che le cose che si ripongono dentro appariscano tutti scolpiti di fuori'; quoted in Huth, *op. cit.*, p. 8). The second source is a sixteenth century painting formerly in the collection of Lord Cowper at Panshanger. A variant of Titian's portrait of his daughter Lavinia, the painting depicts her holding aloft a closely comparable casket in place of the bowl of fruit in Titian's original composition.

Huth examines the role that such caskets may have played and points out that several of the extant examples are said to have been papal gifts. In particular, a casket formerly in the collection of the Duc de Mouchy is traditionally said to have been used to house baby linen sent by Pope Urban VIII on the birth of Henri IV. In fact, it is known that such a gift was sent in 1601 to Marie de' Medici, the wife of Henri IV, on the occasion of the birth of Louis XIII. It is easy to see how the story might have been confused in the intervening years.

This story relates to a longstanding tradition of such linen - or *fascie* - being blessed by the pope and sent as diplomatic gifts to princely Catholic houses on the birth of a male heir. The first documented example took place in the same year as the example described above, 1601, when Pope Clement VIII sent a coat of silver cloth, and a blanket of silver cloth embroidered with an image of the Holy Manger to Queen Margaret of Spain on the birth of her son. Clearly these costly garments, blessed by the pope, were precious, and required a similarly extravagant container. The gilded casket with crystal panels that would allow the silver garments to be seen was clearly the perfect solution.

The present casket was originally one of a pair which must have been separated in the late 19th or early 20th century. However, in the early 19th century both caskets belonged to the collector and author William Beckford, possibly acquired on the continent through his agent Gregorio Franchi. With their lavish use of rock crystal and their Islamic-inspired lacquer decoration it is easy to see how they would have appealed to Beckford. In addition, when the caskets were eventually sold in the celebrated Fonthill Abbey sale of 1823, they were said to have come from the collection of Pope Paul V Borghese (reigned 1605-1621), who could have commissioned them himself. The caskets were purchased at the Fonthill sale by an agent on behalf of the 2nd Earl Grosvenor. They remained in the collection until at least 1878 when one of the pair was loaned by the 1st Duke of Westminster to the Midland Counties Art Museum in Nottingham. It is unclear when they were acquired by the Rothschild family but subsequent to their purchase they were separated in the family. The pendant casket eventually ended up in the collection of Baron Guy de Rothschild and was sold in 1975 (Sotheby's Monaco 25-26 May, lot 157). It is now in the Hanns Schell Collection, in Graz, Austria.



Rock Crystal Casket, Venetian, circa 1600, previously paired with the present casket in the collections of William Beckford, the 1st Duke of Westminster and the Rothschild family, now in the Hanns Schell Collection, Graz, Austria.



15

**DAVID TENIERS, THE YOUNGER
(ANTWERP 1610-1690 BRUSSELS)**

Le déjeuner au jambon

signed and dated 'DAVID TENIERS · FEC · / Ano 1648' (lower left), and dated '1648' (upper centre, on the drawing)
oil on copper
25 x 33% in. (63.5 x 85.3 cm.)

£800,000-1,200,000

US\$1,100,000-1,500,000
€900,000-1,300,000

P R O V E N A N C E :

Prince Philippe François de Rubempré (1669-1742), Brussels; his sale (†), P. de Bast, Brussels, 11 April 1765, lot 47 (2,600 florins to the following),
Pierre François Bazan (1723-1797); Joullain and Boileau, Paris, 1 July 1765 (=1st day), lot 2, when acquired by the following,
Pierre Paul Louis Randon de Boisset (1708-1776); Paris; his sale (†), Pierre Rémy et Claude-François Julliot, Paris, 27 February 1777, lot 60 (19,999 francs to Lebrun).
François-Antoine Robit (1752-1815), Paris; his sale (†), Paillet Delaroche, Paris, 11 May 1801, lot 171, erroneously catalogued as on panel (17,000 francs to Desmarais).
Charles Ferdinand d'Artois, duc de Berry (1778-1820), Galerie du Palais de l'Elysée, and by inheritance to his wife,
Marie-Caroline de Bourbon-Sicile, duchesse de Berry (1798-1870); Charles Paillet, Hôtel Galliffet, Paris, 4 April 1837 (=1st day), lot 8 (24,500 francs to the following),
Prince Anatoly Nikolaievich Demidoff (1813-1870), Galerie de San Donato, Florence; his sale, Hôtel Drouot, Paris, 18 April 1868, lot 16 (77,000 francs to the following),
Baron Florentin-Achille Seillière (1813-1873), Paris.
Mary Drey, Munich, before 1938;
Stored with Julius Böhler, Munich;
Given to the 'Staatskommissar die Betreuung der Juden', Munich, by the above, February 1946;
Transferred to the Central Collecting Point, Munich, November 1946;
Returned to Mary Drey, Chicago, June 1948.
Rothschild collection.

E X H I B I T E D :

Paris, Musée Carnavalet, *Exposition des Chefs d'Oeuvres des Collections Parisiennes*, November-December 1950, no. 78.

L I T E R A T U R E :

J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters*, London, 1831, III, p. 314, no. 197, with left and right inverted in description.
D. Cooper, ed., *Les Grandes Collections Privées*, Paris, 1963, p. 170, illustrated.











Jean-Baptiste Greuze, *Portrait of Randon de Boisset* (1708-1776)
©MOFA

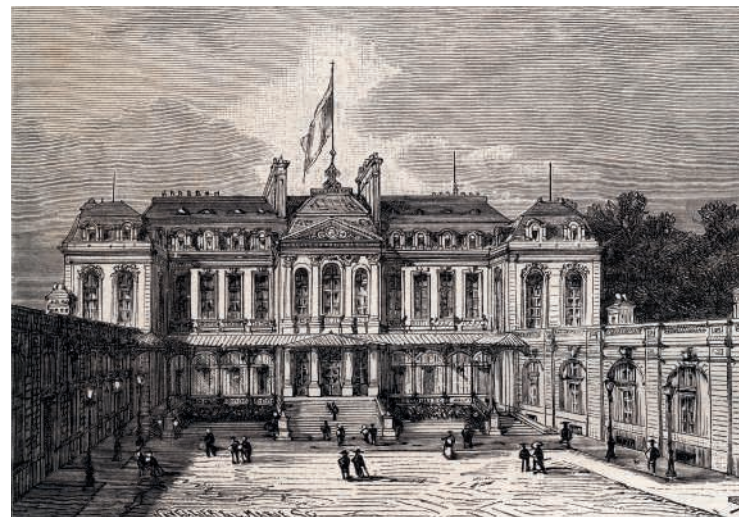


François-Pascal-Simon Gérard, *Portrait of Charles-Ferdinand d'Artois, duc de Berry* (1778-1820), 1820 (detail)
© Château de Versailles/ Bridgeman Images

Teniers' brilliantly observed *Déjeuner au jambon* was painted in 1648, shortly after the artist had entered the service of Archduke Leopold William, Governor of the Southern Netherlands. It is executed on an impressively large copper plate, allowing for a high degree of finish, and is an excellent example of the tavern genre that Teniers developed during the 1630s, in which he quickly excelled. The painting has exceptional provenance, having been in some of the most important European collections of the eighteenth and nineteenth centuries, frequently being singled out by collectors and connoisseurs as a masterpiece by the artist. It was described by John Smith, in his *Catalogue Raisonné*, as 'an example of the highest excellence in the several qualities for which the works of Teniers are so much esteemed' (*op. cit.*). The painting showcases Teniers' mastery of composition, his remarkable ability to capture a wide variety of characters and expressions in his figures, and his skill at rendering still life details. The artist was clearly pleased with the work, having included a self-portrait and the painting's execution date on the feigned print tacked to the wall in the centre as well as signing and dating the work at lower left.

Teniers' early tavern scenes were strongly inspired by the pioneering example of his slightly older contemporary Adriaen Brouwer (1605-1638). Brouwer was working in Antwerp by 1631-2 and his rustic scenes of peasants and working-class figures engaged in riotous merry making, gambling and excess rapidly became popular and influential in the city. Initially, Teniers followed Brouwer's example closely, using exaggerated caricatures, a limited palette and subdued light effects. However, by the late 1630s he had begun to adopt more naturalistic figure types, and to move away from the latter's smoky, monochromatic tonality in favour of a clearer, more silvery atmosphere. By the mid-1640s, when this painting was executed, Teniers' compositions were more sophisticated, his execution was more refined, and his patrons increasingly prestigious, most notable amongst them being Archduke Leopold William, to whom he became official court painter in 1650.

Teniers has cleverly divided the composition of this painting in two by employing an 'L' shape design to create a shallower space in the left foreground, where figures are gathered around the eponymous supper of ham, and a deeper space to the right, where figures can be seen dancing and merry making in the background. While Brouwer had painted tavern scenes with his figures similarly divided into groups between the foreground and the background, as in his *Interior of a Tavern* (London, Dulwich Picture Gallery), Teniers' composition is more complex, incorporating many more figures, and the separation of the two spaces is more clearly defined. Furthermore, Teniers' use of an 'L' shape design has enabled him to combine two distinct subjects - a peasant gathering and a scene of revelry and dancing. The former evolved from Brouwer and the latter inspired by the work of Pieter Bruegel the Elder and his son, Pieter Brueghel the Younger. Other works which combine



V.A. Malt-Brown, *Palais de l'Élysée, Paris*, from *La France illustrée: géographie, histoire, administration statistique*, 1884, engraving © Bridgeman Images



Sir Thomas Lawrence, *Portrait of Marie-Caroline de Bourbon-Siciles, duchesse de Berry* (1798-1870), c. 1825
© Château de Versailles / Bridgeman Images



Karl Brulloff, *Count Anatole Nikolaievich Demidov, 1st Prince of San Donato* (1813-1870), 1831 © Palazzo Pitti, Florence / Alamy

these two subjects in this way include a panel, also dated 1648, now in the Staatliche Kunsthalle, Karlsruhe. In a slightly earlier panel, painted in 1645, these subjects are reversed, with the dancing figures brought into the foreground and the more subdued dinners pushed into the background (Munich, Alte Pinakothek).

As Teniers' treatment of tavern scenes and rural, peasant life became more refined, he began to pay more attention to the still life elements in his work, as exemplified by the beautifully rendered collection of copper pans, terracotta vessels and utensils in the right foreground in this work. This seemingly random collection of ordinary objects is painted with such care and skill that it commands the viewer's attention as a standalone still life. This attention to such details is evident in a number of Teniers' paintings from the mid-to late-1640s, for instance his *Kitchen Interior* of 1644 in the Mauritshuis, The Hague (illustrated). The quality of the still life detail is heightened by Teniers' use of a copper plate, which enabled the extremely refined level of finish. The use of copper panels had been popularised in Flanders by the artist's father-in-law, Jan Breughel the Elder, following his return to Antwerp from Italy. Teniers used this support in around a quarter of his paintings.

Note on the Provenance:

The earliest record of this painting is its sale in 1765 from the collection of the Belgian nobleman, Prince Philippe François de Rubempré (1669-1742), when it was acquired, with a group of other pictures, by the Parisian engraver Pierre François Bazan (1723-1797). This group of works was taken by Bazan to Paris where they were auctioned in the same year. At the second 1765 sale, Teniers' *Le déjeuner au jambon* was acquired by the financier and collector, Pierre Paul Louis Randon de Boisset (1708-1776). Following the latter's death in 1776, the painting was acquired by François-Antoine Robit (1752-1815), in whose collection it remained until his death, when it was offered for sale in his posthumous collection sale in 1801.

The picture was later acquired by Charles Ferdinand d'Artois, duc de Berry (1778-1820) (illustrated), the eldest son of the future Charles X of France. The duke, along with his wife, Marie-Caroline de Bourbon-Sicile (1798-1870) (illustrated), whom he had married in 1816, was one of the most avid collectors of Netherlandish art in Restoration France (D.A. Spieth, *Revolutionary Paris and the Market for Netherlandish Art*, Leiden and Boston, 2017, p. 91). His most fervent period of activity as a buyer occurred following his return to France from exile in Britain, in 1814, when he began to amass his impressive collections at the Elysée Palace in Paris (illustrated). The duke's interest in Dutch and Flemish painting was not unusual during this period. Indeed, eighteenth-century French collectors had avidly sought to own such works of art and it appears that the duke's focused collecting habits upon his return to France not only expressed his own personal taste for such pictures but also constituted something of a deliberate return to pre-Revolutionary tastes and collecting habits. At the height of his collecting, however, the duke was assassinated as he left the Paris opera house by the Bonapartist anti-monarchist Louis Pierre Louvel (1783-1820) on 13 February 1820. The duke's collection passed to his wife, a passionate supporter of her husband's position in the political world of Restoration France.

Following the forced abdication of her father-in-law, Charles X, in the July Revolution of 1830, Marie-Caroline actively worked to secure the French throne for her son, Henri d'Artois, Count of Chambord (1820-1883), declaring from her exiled home in Edinburgh that he was the rightful king and she his regent. The dowager duchess returned to France in April 1832, landing at Marseille and travelling to the Vendée and Brittany, where she led a brief uprising against Louis-Philippe, who had been crowned King of the French in 1830. Her followers, however, were quickly defeated and Marie-Caroline was imprisoned at the Château de Blaye. During her incarceration, she remarried conte Ettore Carlo Lucchesi Palli (1806-1864) losing her the sympathies of Bourbon Loyalists in France. In 1833, she was released from prison and settled with her husband in Sicily. The collections which had been amassed by

Marie-Caroline and her first husband were offered for sale at Paris in April 1837. Held over three days, this sale gives some impression of the remarkable quality and quantity of paintings owned by the duc and duchesse de Berry. In addition to the present work, it comprised other highly important seventeenth century Netherlandish paintings, including Isaac van Ostade's *Travellers outside an inn* (The Hague, Mauritshuis), Gerard ter Borch's *Curiosity* (New York, Metropolitan Museum of Art), Jacob van Ruisdael's *The Great Oak* (Los Angeles, J.P. Getty Museum) and Nicolaes Berchem's *Southern Harbour Scene* (London, Wallace Collection), as well as other works by Jan Steen, Jan van Huyum, Gabriël Metsu and Aelbert Cuyp. Teniers' *Déjeuner au jambon* was described at length in the auction catalogue, which stated that at the time of its sale from the collection of M. Robit, 'unanimous applause greeted the buyer of *The Ham Dinner* and [Jacques-Louis] David, great admirer of beauty in all forms, wanted to be the first to congratulate him for fixing in the capital [Paris] one of the worthy works of the author [Teniers], which amounts, he said, to the sublime in the perfect opposition of ancient statues'.

The picture was acquired from the de Berry sale by an equally distinguished collector, Anatole Demidoff (Anatoly Demidov), Prince of San Donato (1813-1870) (illustrated) who had, in 1828, inherited on the death of his father, Count Nikolai Nikitich Demidov (1773-1828), the majority of an impressive fortune, which had been made in the iron and munitions industries. His father had been a significant collector in his own right and had begun work on the construction of a large residence, the Villa San Donato, near Florence in 1827. Anatole continued work at the palace and the Palladian building later became the home of his collection, which filled fourteen rooms of the complex (illustrated). In 1840, Anatole Demidoff married Princess Mathilde Bonaparte (1820-1904), daughter of Napoleon's brother and later a celebrated patron of writers in France, who herself already owned an impressive collection of paintings, including Jacopo Pontormo's *Halberdier* (Los Angeles, J.P. Getty Museum). The couple separated after only six years of marriage. Demidoff's tastes were wide-ranging, encompassing the decorative arts as well as paintings of every school and genre, he was even an active patron of contemporary French painting, notably of Paul Delaroche from whom he acquired the famous *Execution of Lady Jane Grey* in 1834 (London, National Gallery). The main portion of the Dutch and Flemish paintings in the Demidoff collection were purchased, along with Teniers' *Déjeuner au jambon*, at the de Berry sale in 1837, but Demidoff continued to collect the work of other great Old Masters, including Titian, Ribera and Velazquez. His collection was eventually auctioned at major sales in Paris in 1868 and in 1870. Teniers' *Déjeuner au jambon*, described as 'a beautiful picture, celebrated with just reason for its qualities of the first order', was included in the earlier of these two auctions, among a group of twenty-three of the Prince's best Dutch and Flemish pictures. It was purchased for the substantial sum of 77,000 francs by the financier and railway magnate, baron Florentin-Achille Seillière (1813-1873).





16

ITALIAN, PROBABLY FLORENTINE, SECOND HALF 15TH CENTURY

A GILT-COPPER AND NIELLOED SILVER PATEN

The centre with a niello depiction of the Pieta on a bank of clouds; the exergue possibly engraved with a depiction of the Abbey of Val Di Castro; inscribed to the outer rim 'CASTRI. ABASTIE. DE. FABRIANO' 7 $\frac{3}{8}$ in. (18.3 cm.) diameter

£8,000-12,000

US\$11,000-15,000
€9,000-13,000

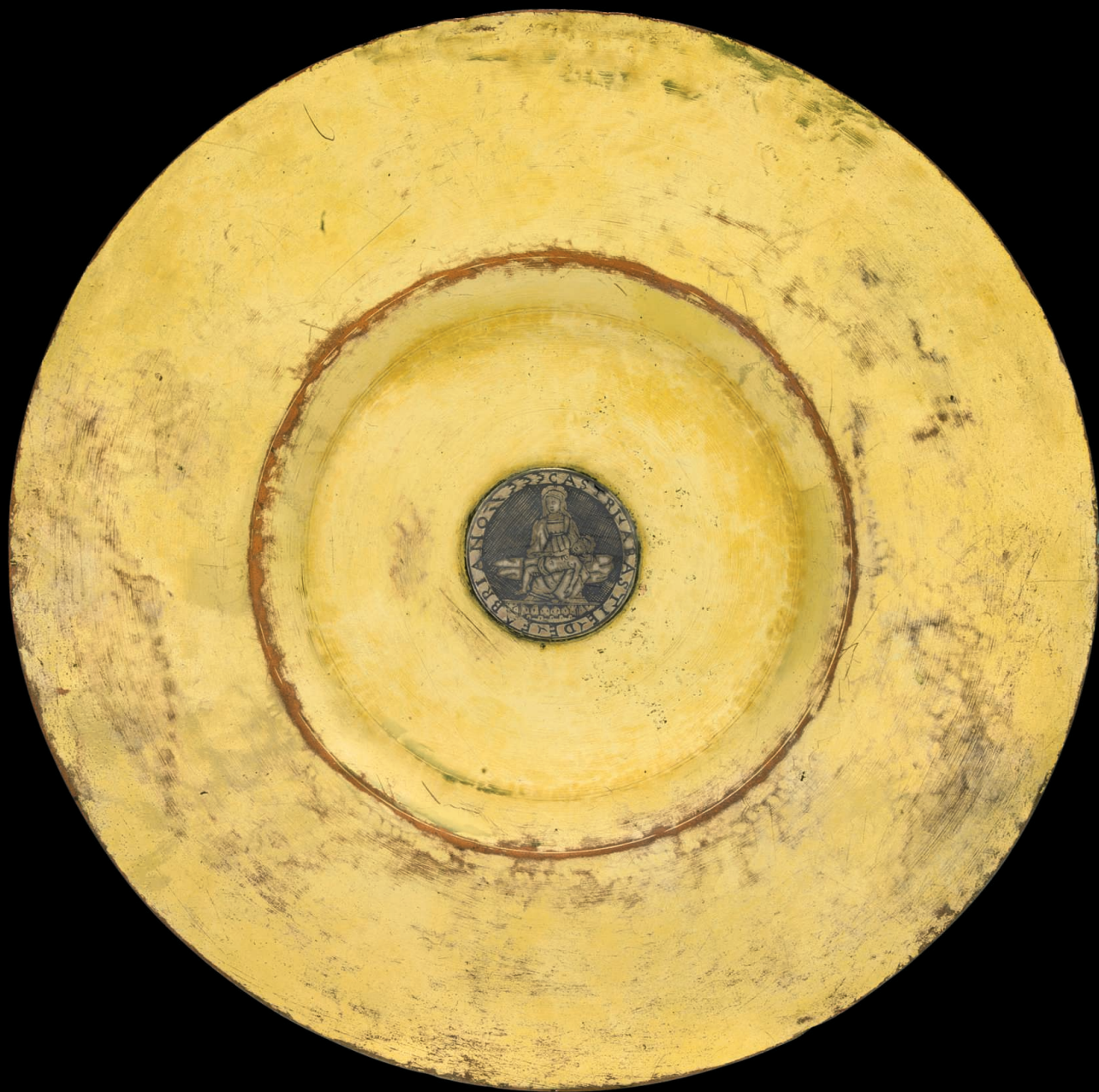
PROVENANCE:

Abbey of Val Di Castro, Fabriano.
Rothschild collection.

The Abbey of Val Di Castro, east of Fabriano in Le Marche, was founded between 1005 and 1009 by Saint Romuald of Ravenna (c.950-1027). Romuald was born a member of the ducal Onesti family, but after witnessing his father kill a relative in a duel, Romuald became a monk and served as an abbot in the Monastery of St. Apollinaris near Ravenna. In 975 he went to Catalonia and seems to have been impressed by the vigorous life in the Catalan monasteries. For several years he wandered through Italy and southern France, reforming existing monasteries and hermitages or founding new ones. By adding a note of severity to the Benedictine rule and by choosing the life of a hermit, Romuald initiated and helped to mould a movement that was to give birth to the Carthusians and the early Cistercians.

Romuald founded Val Di Castro and returned there in his final years, before he died, as he had prophesied, alone in his cell. Many miracles were wrought at his tomb, over which an altar was allowed to be erected in 1032. In 1466 his body was found incorrupt and in 1481 it was moved to the nearby Cathedral at Fabriano. Val Di Castro was long a major pilgrimage destination as Saint Romuald was worshipped as a 'new' Saint Benedict.

The paten was made to hold Eucharistic bread which was to be consecrated during the Mass. The present paten is centred by a nielloed silver roundel bearing an inscription identifying the Abbey of Val Di Castro. In the exergue below the scene of the Pieta, is a castellated building which probably depicts the compound of the Abbey. The art of niello reached its peak in 15th-century Italy in the workshop of the Florentine goldsmith Maso Finiguerra, and most niello-work was produced either in Florence or Bologna. The niello technique used in the present paten can be closely compared to an Italian niello plate of the *Man of Sorrows*, dated to circa 1475 in the British Museum (inv. no. 1845,0825.12).





17

**ASCRIBED TO A MEMBER OF THE VAN
BLARENBERGHE FAMILY**

Two scenes: The château of Saint-Cloud and The château d'Eu

The former, bearing date and signature 'V Blarenberghe / 1775.' (lower right)

On parchment

Rectangular, 70 x 51 mm. and 72 x 45 mm., gilt-metal frames with beaded
enamel border, the reverse of the former with paper label inscribed 'Château de
St Cloud / voir gravure [...] / au Cab. Des / Estampes B.N.' (2)

£3,000-5,000

US\$3,800-6,300

€3,400-5,600

PROVENANCE :

Probably acquired by Baron Gustave de Rothschild (1829-1911), and by descent.



Given their size, these two portrait miniatures were most likely made to decorate the cover of a snuff-box. The château of Saint-Cloud was built in the 16th century by the Gondi family, a family of bankers from Florence. It was expanded by Philippe I, Duc d'Orléans, in the 17th century and further enlarged by Queen Marie-Antoinette in the 1780s. It was occupied by Napoleon I and Napoleon III but eventually destroyed during the Franco-Prussian War in 1870.

The château d'Eu, was reconstructed in 1578 by Henri le Balafre, duc de Guise. In the eighteenth century it was the home of the ducs de Maine and subsequently d'Orléans. The château was seized during the Revolution and in 1814 it was restituted to the dowager duchesse d'Orleans, daughter of the duc de Penthièvre, mother of the future Louis-Philippe, who in 1821 started to restore and modify the château's facades.

We are indebted to Nathalie Lemoine-Bouchard for her opinion on the attribution of the present works.



18

A LOUIS XVI ORMOLU-MOUNTED SEVRES PORCELAIN, MAHOGANY AND SYCAMORE MARQUETRY GUERIDON

BY MARTIN CARLIN, CIRCA 1782-83, PROBABLY SUPPLIED BY DOMINIQUE DAGUERRE, THE UPPER PORCELAIN PLAQUE WITH BLUE INTERLACED LL MARK ENCLOSING DATE LETTER EE FOR 1782, PAINTER'S MARK FOR JEAN-BAPTISTE TANDART AND GILDER'S MARK FOR JEAN LE CHAUVAUX IN GOLD

The circular galleried top with a plaque painted with a ribbon-tied basket of flowers on a white ground within a *fond pointillé* blue border, above a rosette trellis marquetry frieze with a blue silk-lined drawer, on ormolu tripod base with *mille-raies* panels cast with foliage joined by a circular galleried undertier with a plaque painted with a ribbon-tied trophy emblematic of Love inscribed 'SEMPER ET IDEM' and 'OMNIA VINCIT AMOR' on scrolled feet and castors joined by a stretcher centred by a galleried rosette marquetry, stamped 'M.CARLIN' and 'JME', with label printed '1193' and Rothschild inventory number '1193R', with a depository 'Chenue' label

29½ in. (75 cm.) high; 14¾ in. (37.5 cm.) diameter

£400,000-600,000

US\$510,000-760,000

€450,000-670,000

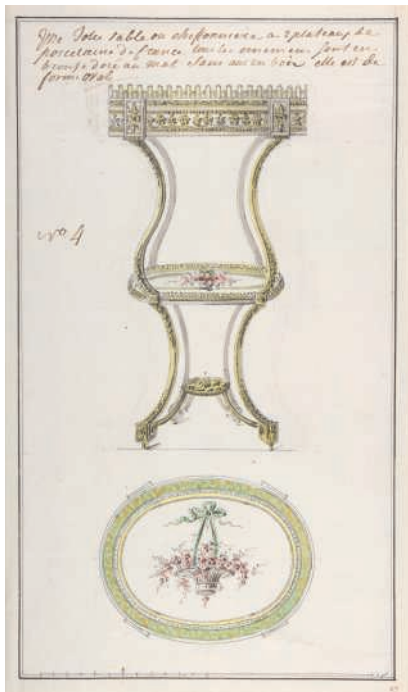
PROVENANCE:

According to family tradition, a member of from the Spanish Royal family.
Baron Gustave de Rothschild (1829-1911), and by descent.

LITERATURE:

Furniture in The Frick Collection: French 18th- & 19th-Century Furniture (Pt. 2) & Gilt Bronzes. Volume VI.
New York: The Frick Collection, 1992, pp. 41-50.





Design from the 'Sachsen-Teschen album', ca. 1770–85 ©Raphael Esmerian, The Met



The related table Sèvres Porcelain plaques by Edmé-François Bouillat and Michel Barnabé Chauvaux l'aîné, circa 1783 ©Henry Clay Frick Bequest, The Frick Collection

Martin Carlin, *maître* in 1766.

With its delicately-painted soft-paste Sèvres porcelain plaques, fine mahogany and sycamore marquetry and unusual gilt-bronze supports, this jewel-like table by the celebrated *ébéniste* Martin Carlin is an incredibly rare example of the most luxurious and fashionable furniture of the Louis XVI period produced by the *marchand-merciers*, almost certainly by Dominique Daguerre. This gueridon was according to family tradition, acquired by Baron Gustave de Rothschild (1829-1911) from a member of from the Spanish Royal family.

The unusual gilt-bronze supports of this gueridon or *table chiffonnière* closely relate to those found on a gueridon now at the Frick Collection, New York (Acc. Num. 1918.5.61), which in turn corresponds almost exactly in form and decoration to a water-colour drawing in the Metropolitan Museum of Art, New York [see illustration]. The latter is inscribed '*Une jolie table ou chiffonnière a deux plateau de porcelain de France tous les ornements son ten bronze doré au mat sans aucun bois elle est de forme ovale*'; it was one of many provided by the *marchand-mercier* Daguerre to Duke Albert of Sachsen-Teschen and his wife Maria-Christina. As Charles Parker has convincingly argued, the highly-finished character of these drawings suggests they were made as 'sales material' for the dealers' clients rather than as working designs for an *ébéniste* (C. Parker et al., *The Metropolitan Museum of Art Bulletin*, May, 1960, p. 281 and F.J.B. Watson, *The Wrightsman Collection*, New York, 1966, vol. I, p. 284). This is further confirmed by an entry in the *Mémoires* of Marie-Christine of Sachsen Teschen in 1786, where she writes: '*Nous sommes allé voir au reste encore quelques uns des autres magasins d'ouvrages les plus remaquables alors en cette ville, comme ceux d'ébénisterie et de bronze de Mrs Arnault, D'Aguerre et Frost, celui de porcelaine de Japon et Lac des Indes d'un nommé Joulliot*' (see T. Wolversperges, '*Les achats parisiens de Charles-Alexandre de Lorraine (1712-1780)*', in *Collectionner dans les Flandres et la France du Nord au XVIIIe siècle*, 2005, pp. 183-201). The present table shares with the Frick example related audacious gilt-bronze legs although the frieze and under stretcher are inlaid with dot-trellis parquetry, a feature characteristic of Carlin.

The ormolu supports cast with leaves and *mille-raie* motifs are also closely related to the uprights of a commode attributed to Martin Carlin, mounted with Sèvres porcelain plaques and chinoiserie-painted mirror panels, sold at Christie's, London, 25 March 1971, lot 69. This commode, incorporating a variety of luxurious materials such as the present piece, is a typical assemblage of the *marchand-mercier* Daguerre.

DOMINIQUE DAGUERRE

The date of 1782 of the upper Sèvres porcelain plaque of the Rothschild guéridon clearly indicates a special commission of the *marchand mercier* Daguerre, the successor to Simon-Philippe Poirier, who in these years had a monopoly on the porcelain plaques from the Sèvres manufactory. At Carlin's death, Daguerre owed the *ébéniste* the very important sum of 3117 *livres* demonstrating a substantial collaboration.

Small tables or *table en chiffonnière* mounted with Sèvres porcelain plaques were first developed in the *rocaille* style by Poirier in circa 1760 as a collaboration with *ébénistes* such as Bernard II van Risen Burgh, *dit* BVRB, and Roger Vandercruse, *dit* Lacroix. Neoclassical-shaped tables with circular Sèvres tops seem to have been invented in 1771, when the *marchand-mercier* Poirier acquired from the Manufacture Royale de Sèvres: '*3 quarts de cercles 15l..45l*'. The table for which those plaques was intended may be identified with that in the Metropolitan Museum which, exceptionally, displays plaques with the date letter for 1771 (illustrated in F.J.B. Watson, *The Wrightsman Collection*, Vol.III, New York, 1970, pp.52-4, no.297).

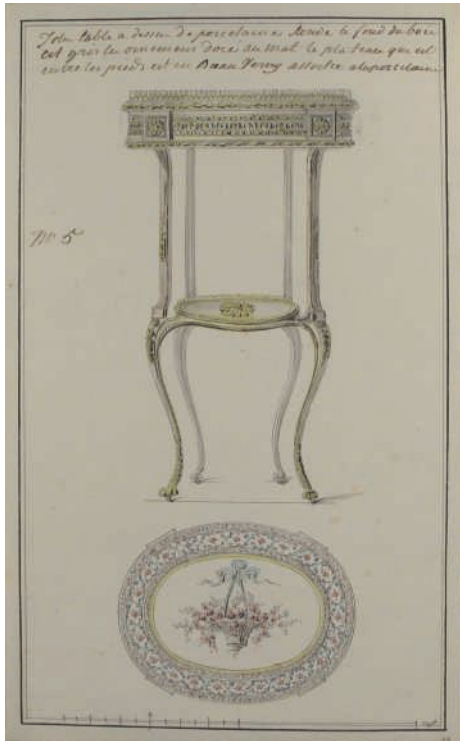
Daguerre continued to supply *objets de luxe* in the latest fashion to the French Court and, increasingly during the 1780's, to the English nobility. Based first in the rue St. Honoré, Daguerre also opened a shop in Piccadilly, London, in the 1780s, to supply the Prince of Wales and his wealthy circle of collector friends, including the Duke of Bedford and Earl Spencer. Interestingly, Christie's held two sales, the first (anonymous but almost certainly comprising Daguerre's stock) on 15-17 March 1790 and the second on 25 March 1791, entitled '*Superb Articles in French Or-Moulu...Imported from Paris by Mons. Daguerre*'. These clearly demonstrate both the enduring popularity of porcelain-mounted furniture and Daguerre's attempts to dominate the English market. No less than three tables of similar general form are included. In the first sale, lot 84 was described as: '*A ditto oval work table, with Seve porcelain top or-moulu border and mountings*'. The second sale listed lot 39 as: '*A lady's work table with porcelaine and or-moulu mountings, which was bought by a 'Ld. C.', which might refer to Charles Pratt, 1st Earl Camden (1714-1794).*

THE SEVRES PORCELAIN

The reverse of the upper plaque is applied with a paper label printed with the interlaced LL mark of the Sèvres factory and inscribed with the price '*216 [livres]*'.

The Sèvres factory Sales Registers for end of year sales in 1782 record that thirty-three plaques were purchased by 'M. Daguerre', referring to the *marchand-mercier* Daguerre, at prices ranging from 12 to 336 *livres* each; among these is a single example sold for 216 *livres*. This figure is consistent with the value inscribed on the Sèvres factory price label applied to the underside of the upper plaque of this *guéridon*. Identifying either the upper or lower plaque in the Sèvres archives with certainty remains elusive, as detailed descriptions of the plaques are not included in the sales entries.





Design from the 'Sachsen-Teschen album', ca. 1770–85 ©Raphael Esmerian, The Met



The related gueridon by Adam Weisweiler sold at Christie's, London, 2, 5 July 2012, lot 24

mounted furniture were collected by members of all the branches of this illustrious family, notably by Ferdinand de Rothschild (1839-1898), whose collections now at Waddesdon Manor are amongst the finest ensembles of French 18th-century decorative arts outside France (G. de Bellaigue, *The James A. de Rothschild Collection at Waddesdon Manor*, London, 1974, pp. 378-385, 428-429). Other extraordinary items of Sèvres-mounted furniture from the collection of Baronne Salomon de Rothschild were bequeathed to the Louvre and are illustrated in D. Alcouffe, *Furniture Collections in the Louvre*, Paris, 1993, pp. 171 & 228.

Baron Alphonse de Rothschild (1827-1905), brother of Baron Gustave, who probably acquired the present piece, seems to have been one the most passionate collector of Sèvres-mounted furniture pieces having reunited an unequalled *ensemble* of such pieces in the salon Rubens of his hôtel Saint-Florentin in Paris, including the commode by Carlin formerly in the collection of Madame de Laborde, sold at Christie's, New York, 26 October 2001, lot 230 and a jewel coffer attributed to Carlin and stamped by his successor Gaspar Schneider, sold at Christie's, New York, 2 November 2000, lot 200.

Acquired by Baron Gustave de Rothschild (1829-1911), the present *gueridon* was by family tradition privately bought from a member of the Royal Spanish family, and originally a gift from Louis XVI and Marie-Antoinette to the members of the Spanish Bourbon family. Interestingly, another *gueridon* also mounted with Sèvres porcelain plaques and with bronze supports, is known to have been a gift from Louis XVI to his cousin Maria Luisa of Parma (1751-1819), wife of Charles, Prince of Asturias, later King Charles IV of Spain and given by her to her lover Don Manuel Godoy. It was acquired from the latter by Baron Alphonse de Rothschild and it is therefore possible the present table has the same origin.

However, the 'plaque ronde' of the upper tier is highly likely to be that fired on 21 November 1782, listed under the artists Tandart and Chauvaux in the register of the 'Enfournements et défournements des peintures / Année 1782 à 1784' (VI' 36V°). In addition to the plaque sold to Daguerre, another single example is recorded in the Sale Registers for 11 January 1782 at a cost of 216 livres; this plaque was purchased by Pierre Denizot, an *ébéniste* and *marchand-mercier*, but no detailed description is recorded. Further plaques were purchased by Daguerre in 1783, including single examples at 216 livres each. It is possible that although produced in 1782, the upper plaque was amongst those recorded as purchased by Daguerre the following year.

The upper plaque bears the painter's mark for Jean-Baptiste Tandart l'aîné, who specialised in flowers and was active at Sèvres from 1754 to 1800. It also bears the mark for Jean Chauvaux le jeune or cadet, a gilder and painter of patterns who was working at the factory from 1764-1800. The border decoration on the upper plaque was referred to in the factory records as *fond pointillé*, denoting a pale ground colour with small white circles outlined in dots in a darker enamel colour. It was chiefly in use in the late 1760s to the early 1780s and was sometimes called *fond Taillandier*, since the Taillandier family and particularly Geneviève Taillandier, were the main artists applying this decoration.

A work table (*table à pupitre*) by Carlin, mounted with five Sèvres plaques purchased by Daguerre from the factory in 1783, and painted in a very similar manner to the upper plaque of the present lot with baskets of flowers suspended from ribbons exists, see Rosalind Savill, *The Wallace Collection: Catalogue of Sèvres Porcelain*, London, 1988, Vol. II, pp. 887-892, C506, where the author mentions on p. 888 plaques sold to Daguerre (before the end of December 1783) for 216 livres each. A 1783 plaque, also decorated with a hanging basket of flowers (probably by Edme-François Bouilliat) is mounted in the closely related *guéridon* mentioned above, in the Frick Collection, New York. Closely related plaques of larger size and oval are on two *secrétaires* by Carlin, one in the Kress Collection of the Metropolitan Museum (the plaques dated 1773, see C.C. Dauterman et al., *Decorative Art from the Samuel Kress Collection at the Metropolitan Museum*, Aylesbury, 1964, p.145) and one in the Rothschild Collection, Waddesdon Manor, undated but with the same price labels as on this secrétaire of 96 livres for the larger plaques and 80 livres for the smaller ones, which are dated in the catalogue to circa 1775 (see G. de Bellaigue, *The James A. de Rothschild Collection at Waddesdon Manor*, Fribourg, 1974, vol. I, pp. 342-7). Another table with a similar plaque probably painted by Edme-François Bouillia, stamped by Weisweiler, was sold at Christie's, London, 5 July 2012, lot 24; this corresponds almost exactly in form and decoration to another water-colour drawing from the 'Sachsen-Teschen album', now in the Metropolitan Museum of Art.

The lower plaque depicting a trophy emblematic of Love, inscribed 'SEMPER ET IDEM' and 'OMNIA VINCIT AMOR', is unmarked although undoubtedly from the same period as the upper plaque. It seems to be the only plaque known of this design and was therefore conceived for a specific commission, probably a diplomatic gift. Unlike the Frick example, the lower plaque is painted without a border, but framed by an ormolu moulding within a veneered border.

THE ROTHSCHILDS AND PORCELAIN-MOUNTED FURNITURE

In the collections of various members of the Rothschild family Louis XV and Louis XVI Sèvres-mounted furniture was among the most prized and highly valued of their works of art.

Interestingly, the earliest known piece of furniture mounted with Sèvres porcelain plaques, the so-called 'Mlle de Sens commode' of circa 1758-60, executed by Bernard II Van Risenburgh is among the fabled collections of the Rothschild family, until recently at hôtel Lambert in Paris (A. Pradère, *Les Ébénistes Français*, Paris, 1989, p. 197, fig. 189). Many other superb items of Sèvres-



The present lot photographed *in situ* in a Rothschild residence, Paris



19

A ROYAL LOUIS XIV SAVONNERIE CARPET

FRANCE, CIRCA 1669

The charcoal-brown field with bold flourishing polychrome acanthus leaves, entwined with flowers, perching parrots and wingspread eagles, enclosing a central oak leaf framed octagonal panel filled with a bountiful floral bouquet radiating golden lyres, with a pictorial oval lunette to each corner depicting one of the four seasons framed with fruit-filled cornucopias, within a floral and golden spiralling leaf and rosette border, scattered restorations
24 ft. 7 in. x 11 ft. 6 in. (749 cm. x 350 cm.)

£120,000-180,000

US\$160,000-230,000
€140,000-200,000

PROVENANCE:

Commissioned by Louis XIV (r. 1643 – 1715).
Rothschild collection.



When, in 1661, Louis XIV ascended the throne, France saw a resurgence and flourishing of the woven arts that reflected his unabashed, bold and powerful monarchy. It was decided with his chief minister, Jean Baptiste Colbert, that a refurbishment of the Louvre was necessary to make a statement to the world manifesting the power of the King and the State. One aspect of this huge redecoration plan was to furnish the *Galerie d'Apollon* and the *Galerie du Bord de l'Eau*, otherwise known as the *Grande Galerie*, with carpets of a calibre not yet executed in France.

Up until this time, the majority of French pile carpets were of a relatively small size produced either by the Dupont family on looms in the *ateliers* of the Louvre or by the Lourdet family, who had established competitive workshops in a former soap factory at Chaillot, (see lot 8 in the present sale for an example of earlier Savonnerie carpet production). Initially, Colbert planned to commission the new carpets for the Louvre from Ottoman weaving workshops in Cairo as the existing carpet workshops in France were unable to produce carpets on the large scale required. Simon Lourdet, working in conjunction with his son Philippe, proposed that he could fulfil the Louvre commission on new, specially built looms. These looms were as wide as the length of the carpet, allowing more

weavers to work simultaneously side by side, which helped accelerate the process. Dupont agreed that he could do the same, and the two ateliers worked together for the first time to accomplish this arduous task. Colbert agreed to this proposition, as he wished to promote domestic industries and retain crown funds in France (S. B. Sherrill, *Carpets and Rugs of Europe and America*, New York, 1996, p.69).

In 1663 Charles Lebrun, the first painter to the King, was appointed to draw designs for the carpets while working closely with Louis Le Vau, the chief architect, to ensure that all the design elements in the refurbishment were complimentary and harmonious. The carpets were all of equal length but differed in their width depending on their placement within the gallery or the series' overall design scheme. The designs of the individual carpets varied greatly but they all shared a number of unifying characteristics. All depicted lush and colourful scrolling foliage, acanthus leaves and *rincaux* against a black or dark coloured ground with a varying central panel. At each end of the carpets, there were panels either representing an allegory or a landscape, sometimes in *grisaille*. Framing each carpet was a unifying blue and gold egg and dart variant main border flanked by *guilloche* and leaf-tip minor borders and each corner is



View of the a salon of a Rothschild residence, Paris, by Anatoly Solnikoff, depicting *in situ* the present carpet and lots 49 and 50 (private collection)

overlaid with a royal *fleur de lys*. Recurring symbols of the Sun, interlaced LL's, *fleur-de-lys*, crowns, orbs, sceptres, sunflowers and the patron God, Apollo, emphasized the overriding theme of regal glorification. In addition, an apotheosis of Louis XIV was suggested by the allegories of virtue, auspicious traits, and allusions to the Arts and Sciences.

The first thirteen carpets executed were for the Galerie d'Apollon and were considered a trial run for the ninety-three carpets needed to cover the entire Grande Galerie which, at 1,460 feet by 32 feet, was an intimidating project. Work began in both the Lourdé and the Dupont factories in 1667 after the last carpet for the Galerie d'Apollon was delivered. The weaving of the commission took approximately two years to complete, with carpets being delivered between the years of 1668 and 1669. From production and delivery records kept by Dupont, we know today that he was responsible for thirty-two of the Grande Galerie carpets and the Lourdé workshops for the remaining sixty (P. Verlet, 'The James A. de Rothschild collection at Waddesdon Manor', *The Savonnerie*, London, 1982, p.179, notes 24-41). Pierre Verlet's book, *op.cit.* is a pivotal study of the *Grande Galerie* carpets and the history of the Savonnerie workshops. He includes a listing, brief description and layout plan for each known carpet, as well as the known history of ownership for each. Verlet based his plan of the carpets on records in the Archives Nationales, Guifféry's inventories of Royal furniture published in the 19th century and the royal inventory of 1775. Unfortunately, some of the carpets still remain unaccounted for, Verlet's plan and list also remain incomplete. The carpet offered here was unknown to Verlet at the time of his publication.

The present carpet is highly unusual and unlike any of the other designs recorded in the royal *Garde Meuble* archive or by Verlet. The employment of four pictorial lunettes, two at each end, rather than a single, large panel or lunette at each end, and the absence of trophies, mythological figures and other royal paraphernalia does not align with the other carpets in the documented scheme for either the Grand Galerie or the Galerie d'Apollon. The absence of the blue and gold egg and dart variant border that appears on all of the Grand Galerie carpets is also notable. What is perhaps more likely is that the Savonnerie workshop was instructed by Louis XIV to produce a unique and bespoke commission with the intention that it be given as a gift that reflected his power and showcased the eminent artistic capabilities of his court. Both Louis XIV and later Louis XV, were known to have used the carpets to impress embassies from the East. Of the carpets from the Savonnerie which were given away as presents, before it became more frequent in the middle of the 18th century, an extraordinarily high percentage went to ambassadors from Moscow (1681), Siam (1685), Persia (1715), Egypt (1716), Tripoli (1720), and Turkey (1721, 1740 and 1742) (Verlet, *op.cit.*, Appendix B, pp.497-500). Similarly, the carpets were also used in displays made to impress the most important of these visitors.

The design of the present carpet forms four defined quarters connected at each end by bold connecting scrolling acanthus leaves. A similar quartered design is seen on a Louis XIV Savonnerie, formerly in the collection of Dr. Fritz Mannheimer and now in the Rijksmuseum, Amsterdam, which is considered to have been woven between 1662-1664. (inventory number BK-17269). This was at the very beginning of the weaving project, and the treatment of the design is less Baroque than later examples, but the symmetry and scrolling connecting acanthus leaves at each end could well have served as a precedent.

The depiction and treatment of the seasonal landscapes within each of the lunettes on the present carpet, is very similar to a number of the carpets documented by Verlet for the Grand Galerie. This includes the 67th carpet woven in 1679 which is known to have been gifted to the King of Denmark and is now in the Mobilier National (Verlet, *op.cit.* fig.130, p.207). That carpet, while missing a central section, displays a large single oval lunette at either end filled with the same pastoral scenes of swaying trees and meandering rivers amongst a gently rolling landscape. According to Verlet, landscapes and bas-reliefs alternated almost systematically in the carpets for the Grand Galerie with the landscapes employed for the even-numbered carpets in the series for the first section and in the odd-numbered ones in the second section. They were however, only depicted in single panels whether it be an octagon, oval or demi-lune so as to reflect the stuccoed architecture of the ceiling. A fragment of a Grand Galerie carpet comprising two octagonal landscapes enclosed within a pieced border, sold in Paris on 21 March 1969 and is now in a private collection, New York, (Verlet, *op.cit.* fig.132, p.210).

Sadly, the magnificent Grand Galerie suite of carpets was never installed *in situ*, as Louis XIV lost interest in the restoration of the Louvre and moved his court to Versailles in 1678. The importance of these carpets however was neither forgotten by Louis XIV nor lost on his immediate descendants. For the seventy-eight years following Louis XIV's death, the carpets were stored virtually intact by the Grande Meuble. Occasionally, Louis XV and Louis XVI used some of the carpets from the series for ceremonies or events, underscoring the high respect with which they were regarded. Unfortunately, following the revolution of the Directoire, many of the carpets were dispersed and neglected, with many of the ninety-three carpets cut down to fit less palatial spaces. This formerly undocumented carpet is an important addition in our knowledge of the production at the Savonnerie workshops.

It is remarkable not only in that it appears to be a unique design but in that it has managed to remain intact for nearly three hundred and fifty years. The accomplishment of both the Lourdé and Dupont workshops is commendable, not only for the vast scale of the project but for the sheer quality of the carpets produced. In terms of both design and weave, they are arguably the finest carpets ever woven by the Savonnerie.



Savonnerie carpet circa 1662 now in the Rijksmuseum
©Rijksmuseum





Queen Marie-Antoinette of France and two of her children walking in the park of Trianon, 1785, by Adolf Ulrik Wertmüller (1751-1811)



(detail of the Garde-Meuble de la Reine brand)



(detail of the Trianon brand)



The Petit Trianon, Versailles

A ROYAL LOUIS XVI ORMOLU-MOUNTED MAHOGANY, EBONY AND FRUITWOOD TABLE A ECRIRE

BY JEAN-HENRI RIESENER, CIRCA 1785

The rectangular top lined with a brown leather writing surface within a three quarter pierced gallery, above a frieze drawer with pierced fluted frieze cast with leaves and flowers centred with a pierced scrolling foliage panel on each side, on squared tapering legs mounted with spiralling stringing and terminating with foliate cast sabots, joined by a shaped undertier; branded to the underside with the circular mark of the 'Garde-Meuble de la Reine', with a crowned 'C.T'

30 in. (76.2 cm.) high; 31.¾ in. (80.6 cm.) wide; 19 in. (48.3 cm.) deep

£400,000-600,000

US\$510,000-760,000
€450,000-670,000

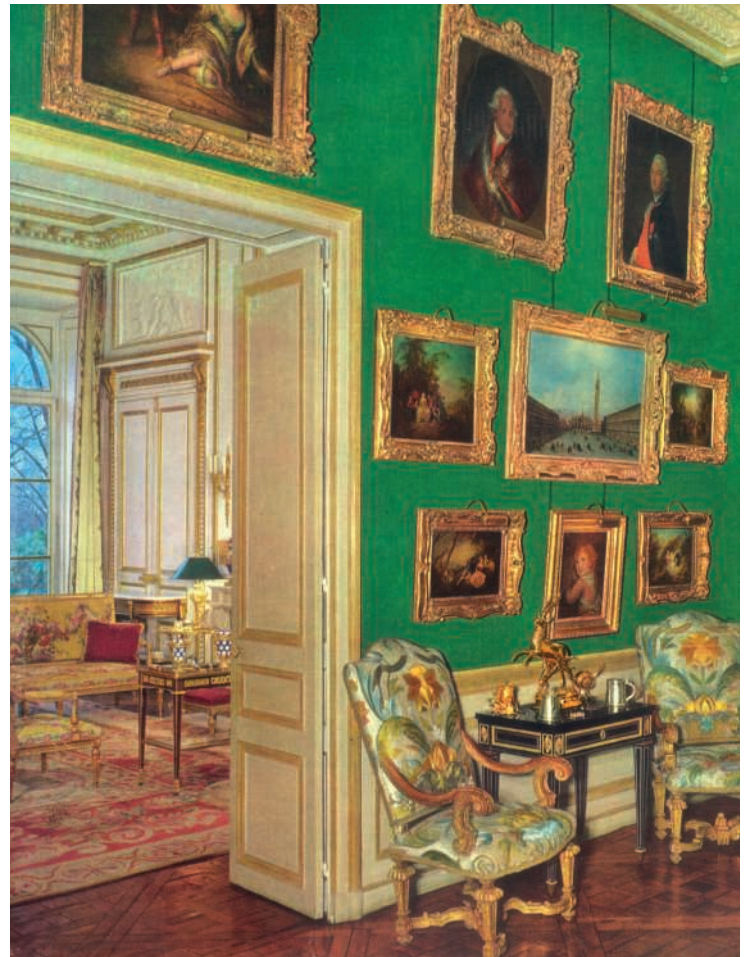
PROVENANCE :

Supplied to Queen Marie-Antoinette *circa* 1785, almost certainly for the Petit Trianon.

Rothschild collection.

LITERATURE :

D. Cooper ed., *Les grandes collections privées*, Paris, 1963, p. 172, illustrated on the front cover.



Interior of a Rothschild residence, Paris, depicting the present writing desk and lots 25, 26 and 37





Writing desk delivered to Louis XVI at the Petit Trianon in 1777 ©Waddesdon, Bequest of James de Rothschild, 1957. Waddesdon Image Library / Mike Fear



Writing desk delivered to Marie-Antoinette at the Palais des Tuileries in 1781 ©Christie's



Writing desk delivered for Marie-Antoinette at the Tuileries in 1783 ©Washington National Gallery of Art



The present writing desk circa 1785

Jean-Henri Riesener, appointed *ébéniste ordinaire du mobilier de la Couronne* in 1774, *maître* in 1768.

This Royal mahogany *table à écrire* of superb elegant proportion and enriched with jewel-like ormolu mounts, bears the brand 'Garde-Meuble de la Reine' and 'C.T.' indicating it was commissioned by Queen Marie-Antoinette of France (1755-1793) for her personal domain of the Petit Trianon.

THE GARDE-MEUBLE DE LA REINE

The circular *marque au feu* with interlaced monogram 'MA', set within the circular brand 'GARDE MEUBLE DE LA REINE', was used for the personal *Garde-Meuble* of the Queen Marie-Antoinette from 1784, managed under the direction of Pierre-Charles Bonnefoy du Plan (1732-1824). *Intendant de la Reine* and *concierger* of the Trianon domain, Bonnefoy du Plan not only controlled the furniture's movement but served as the main intermediary between the Queen and designers and craftsmen.

This institution was in charge of the furnishing of the Queen's private apartments, which already existed under the reign of Queen Marie Leszcynska, Louis XV's wife, but was at that time used very parsimoniously, the *Garde-Meuble de la Couronne* being responsible for the main commissions. In 1784, taking advantage of the departure of Pierre Elisabeth de Fontanieu (1731-1784), director of the *Garde-Meuble de la Couronne*, Marie-Antoinette frantically developed the *Garde-Meuble de la Reine* allowing her a greater independence vis-a-vis the Crown's institution and more control over her luxurious commissions. The creative process of her furniture was indeed submitted to her, ranging from the preparatory drawings to the models (sometime full-scale) of the pieces or to details of carving. An exigence, which was noted in the *Souvenirs* of her sister-in-law the Comtesse de Provence: '*La Reine a une bonne qualité, quand elle veut une chose elle ne la quitte point*'.

The independence of her personal *Garde-Meuble* also permitted her a greater freedom in the selection of the craftsmen involved in the commissions, and to keep her favourite cabinet-maker Jean-Henri Riesener (1734-1806) despite his disgrace in 1784. The newly appointed *Intendant du Garde-Meuble de la Couronne* Thierry de Ville-d'Avray (1732-1792) profoundly reformed the institution and replaced the official *ébéniste de la Couronne* Riesener by Guillaume Benneman, as the former was considered too expensive. Through her *garde-meuble*, Marie-Antoinette continued this collaboration during which Riesener's most important pieces were produced. The present table is a fascinating testimony of this fruitful and longstanding relationship.

THE PETIT TRIANON

The Petit Trianon was built on the site of a botanical garden developed about a decade earlier by Louis XV, within the grounds of the Grand Trianon, Louis XIV's retreat, southeast of the château de Versailles. It was designed by Ange-Jacques Gabriel by the order of Louis XV for his long-term mistress, Madame de Pompadour, and was constructed between 1762 and 1768. Madame de Pompadour died four years before its completion, and the Petit Trianon was subsequently occupied by her successor, Madame du Barry. Upon Louis XVI's accession to the throne in 1774, the 20-year-old King gave the château and its surrounding park to his 19-year-old Queen Marie-Antoinette for her exclusive use and enjoyment. At the eve of the Revolution, Bonnefoy du Plan possibly destroyed a large part of the Queen's archives in order to conceal her extraordinary expenses from the Tribunal Révolutionnaire or, more likely these were ceased by the revolutionaries as mentioned in a report dated 1793.

The crowned brand 'CT' for château de Trianon, visible on the present desk, was branded or painted on pieces which entered the Petit Trianon, then known as château de Trianon. The absence of an inventory or journal of the furnishing of the château does not allow a precise location of the table in the Domain, but the outstanding quality of the mahogany and superbly chased and gilded ormolu mounts suggest it was delivered for Queen Marie-Antoinette's own use or for an apartment in the Petit Trianon of a close relative. In any case, with its undertier, the present table would have been tailored by the Queen to serve a very specific purpose. Approximately twenty-five pieces branded 'CT' and 'Garde-Meuble de la Reine' are known, seven of them desks:

- the magnificent marquetry writing-table by Riesener delivered through the official *Garde-Meuble de la couronne* in 1780 for the Queen at the Trianon and later marked with the Queen's personal *garde-meuble* brand, subsequently in the collection of the Dukes of Hamilton and acquired by Baron Ferdinand de Rothschild, now at Waddesdon Manor (W1/38/1).

- a mahogany table delivered in 1777 by the *Garde-Meuble de la couronne* for the *cabinet d'entresol de la dame d'honneur de la Reine*, sold at Sotheby's, Monaco, 23 June 1985 lot 770 and at Christie's London, 7 July 2011, lot 45.



- a parquetry table by Riesener delivered in 1782 for the Duchess of Polignac's apartment at Petit Trianon, sold at M^o Beaussant-Lefèvre, Paris, 28 June 2000, lot 161, acquired by the musée du château de Versailles.

- a marquetry table and a *secrétaire à abattant* by Riesener delivered in 1777 for the cabinet of Louis XVI at Petit Trianon, subsequently in the collections of the Dukes of Hamilton and acquired by baron Ferdinand de Rothschild, now at Waddesdon Manor (W1/38/2 and W1/25/6).

- a mahogany and trellis parquetry table sold at Ader, Paris, 18 March 1980, acquired by the musée du château de Versailles in 1999.

- a mahogany, *bois satiné* and marquetry table delivered in 1784 for Madame Elisabeth's apartment at Petit Trianon (now at the musée du château de Versailles, inv. num. V5288).

Most of these pieces were marked with an inventory number probably applied as part of an inventory, now lost. The absence of such numbers on the present table would suggest it is a delivery made after this inventory was compiled. The absence of the official *Garde-Meuble de la Couronne*'s numbering also demonstrates it was delivered after 1784 when Marie-Antoinette's brand was created.

One of the rare late 18th century surviving documents regarding the furnishings of the Petit Trianon during the reign of Marie-Antoinette is a bill of the *ébéniste* 'Paquet' from Versailles, which lists some repairs he undertook on fourteen writing desks in the Petit Trianon (Archives nationales, O1 3629):

N°10 avoir *raclé et repoli une commode et une table à écrire...*

N°11. *Raclé et repoli une table à double dessus et une table à écrire*

N°12. *Raclé raboté une table à écrire, une commode*

Chez madame royale dans l'antichambre rétabli deux tables à écrire, une commode ...une petite table à écrire...

N°13. *Rétabli une grande table de placage... et une table à écrire..*

Cabinet du roi : un grand bureau à table, une table à écrire ... antichambre : une table à écrire une commode, le tout raclé et mis à neuf.

Chez la reine : raclé et poli 3 commodes, donné du jeu au tiroir d'une table chinoise ; l'antichambre : 2 tables à écrire et une commode, le tout poli et mis à neuf.'

The table mentioned under no. 11 with 'double tops' might refer to the Rothschild desk, the undertier could be considered as a '*second dessus*'.

A ROYAL MODEL

The Rothschild Petit Trianon *table à écrire*, with its sober architectural lines enhanced with superb gilt-bronze mounts closely relates to a group of writing desks of similar overall form with tripartite frieze-drawers, all delivered by Riesener to members of the French Royal family, mainly Marie-Antoinette. In chronological order, these are:

- the marquetry writing desk mentioned above, delivered by Riesener in 1777 for the cabinet of Louis XVI at Trianon, with identical scrolling foliage mounts to the sides and identical spiral stringing to the edges (Waddesdon Manor, inv. no. W1/38/2, illustrated).

- the mahogany and marquetry writing desk delivered for the *Pièce des bains* of Madame Elisabeth at Versailles in 1778, with identical scrolling foliage mounts to the sides (now at Waddesdon Manor, acc. num. 2528)

- the mahogany, *bois satiné* and marquetry table delivered in 1781 for Marie-Antoinette at Compiègne (now at Waddesdon Manor, inv. no. W1/20/8).

- the mahogany and marquetry table delivered to Marie-Antoinette for her *cabinet de la Reine* at the château de Marly in 1781 (now at the Gulbenkian Museum, Lisbon).

- the more sober kingwood veneered writing desk delivered in 1781 for Marie-Antoinette at the château de la Muette, sold from the Beistegui collection at Christie's, Paris, 10 September 2018, lot 14 (illustrated).

- the mahogany writing desk delivered in 1783 for Marie-Antoinette at Marly with some identical mounts to the frieze, legs and sabots (now at Philadelphia Museum of Art, acc. num. 1939-41-8).

- the mahogany writing desk delivered in 1784 for Marie-Antoinette's *cabinet intérieur* in the Tuileries, with similar fluted frieze, and mounts to legs and sabots (now at the National Gallery of Art, Washington, illustrated).

- the mahogany, *bois satiné* and marquetry table delivered in 1784 for Madame Elisabeth's apartment at Trianon with similar mounts to frieze and legs (now at the musée du château de Versailles, inv. num. V5288).

The extremely finely chased fluted frieze to the present writing desk seems unique and indicates the importance of this commission despite its sober appearance. The alternated three different types of sprays of flowers are characteristic of Marie-Antoinette's taste for nature which became a style in its own right.



~21

A LOUIS XVI VARI-COLOUR GOLD-MOUNTED *BOÎTE-À-MINIATURES*

BY AUGUSTE-GASPARD TURMINE (FL. 1778-1786), MARKED, PARIS, 1779/1780, WITH THE CHARGE AND DECHARGE MARKS OF JEAN-BAPTISTE FOUACHE 1774-1780 AND THE CONTRE MARK OF HENRI CLAVEL 1780-1782

Oval gold-lined box, the cover, sides and base inset with glazed miniatures in the Dutch style depicting interior scenes mounted *en cage*, the cagework with *entrelac* ribbons in two-colour gold on a *sablé* ground, the border of the cover with slightly raised foliate in two-colour gold, with foliate column pilasters 3½ in. (90 mm.) wide

£15,000-20,000

US\$19,000-25,000
€17,000-22,000

PROVENANCE :
Rothschild collection.

Auguste-Gaspard Turmine became master in Paris in 1778 sponsored by François Georges. By 1781, he had moved from the rue St-Martin to the rue Bourg-l'Abbé where he remained until his death in 1786. In his death announcement in the *Journal de Paris*, he was described as *marchand orfèvre, bijoutier et tabletier*.



~22

A LOUIS XVI GOLD-MOUNTED TORTOISESHELL BONBONNIÈRE

MAKER'S MARK INDISTINCT, PARIS, 1787, WITH THE SECOND CHARGE AND DECHARGE MARKS OF HENRI CLAVEL 1780-1782, STRUCK WITH TWO FRENCH POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD, THE MINIATURE BY HENRI-JOSEPH VAN BLARENBERGHE (1750-1826)

Circular tortoiseshell *bonbonnière*, the cover set with a circular miniature, on parchment, depicting a *fête galante* with a musician and revellers in a classical landscape, within a gold and sky-blue enamel mount with *entrelac* and slightly raised chased foliate *sablé* borders, the sides and base with similar mounts, in fitted red leather case

3 $\frac{3}{8}$ in. (85 mm.) diameter

£12,000-18,000

US\$16,000-23,000
€14,000-20,000

PROVENANCE:

Rothschild collection.



23

A LOUIS XVI ENAMELLED GOLD-MOUNTED AND LACQUER SNUFF-BOX

MAKER'S MARK INDISTINCT, PARIS, 1780/1781, WITH THE CHARGE AND DECHARGE MARKS OF HENRI CLAVEL 1780-1782, STRUCK WITH TWO FRENCH POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD

Rectangular gold-lined box with canted corners, the cover, sides and base mounted *en cage* with panels of Japanese *hiramaki-e* gold lacquer on a *nashiji* ground depicting a riverside scene and mountainous landscapes with pine and prunus trees within translucent green enamel foliage and pearlescent enamel beads and *entrelac* borders, the side column pilasters hung with enamelled foliage and set with panels of French lacquer with a diaper-work pattern
3 in. (75 mm.) wide

£30,000-50,000

US\$38,000-63,000
€34,000-56,000

PROVENANCE :

Rothschild collection.

The technique of creating lacquer originated in Japan during the Jōmon period (1000 BC) and it was a slow and demanding process which required great skill. Some of the finest lacquer had up to thirty separate layers and was confined to painted or raised surfaces of gold on a black or red ground. This type was retained by the Japanese for their own use and examples considered to be inferior in quality were brought to Europe in the 1640s by the Dutch. Japanese lacquer became extremely fashionable at the French Court as early as in the 1730s and Parisian craftsmen were quick to utilise this highly desirable new medium and incorporate it onto works of art made locally. These artists must have had access to Japanese originals in the collections of the very few extremely wealthy Parisians able to afford such rare and exotic items.



~24

A LOUIS XV GOLD-MOUNTED HARDSTONE SNUFF-BOX

BY CHARLES-BARNABÉ SAGERET (FL. 1752-1792), MARKED, PARIS, 1770/1771, WITH THE CHARGE AND DECHARGE MARKS OF JULIEN ALATERRE 1768-1774, STRUCK WITH THE NUMBER 101 AND A FRENCH GUARANTEE MARK FOR GOLD 1819-1838, THE MINIATURE ATTRIBUTED TO JACQUES CHARLIER (C. 1720-1790)

Rectangular gold-lined box with canted corners, the cover, sides and base mounted *en cage* with panels of bloodstone within carnelian borders and chased gold frames, the cover centred with an oval portrait miniature, on ivory, depicting a lady in a fur trimmed blue dress, the sides and base each set with an oval enamel plaque within chased gold frames depicting rural scenes after Boucher

£40,000-60,000

US\$51,000-76,000
€45,000-67,000

PROVENANCE:

Possibly delivered in 1771 to Comte de Provence (1754-1795).
Probably Mayer Carl von Rothschild (1788-1855), Frankfurt.
Rothschild collection.



ORFEVRE DES MENUS-PLAISIRS

Charles-Barnabé Sageret was the son of the celebrated gold box maker Barnabé Sageret. He was apprenticed to Jean-Jacques Vuyriot from 1737 and to Jean Chabrol after the death of the former in 1738. In 1752, he became, like his father, goldsmith to the *duc d'Orléans* registering his mark that same year. From 1756 he supplied gold boxes for the *Menus Plaisirs* for both King Louis XV and the *Dauphin*. Sageret also held important positions within the guild. In 1764 he was appointed high commissioner '*du grand bureau des pauvres de la ville*' (the office for the poor) and from 1765, 'guard' of the guild. In 1787 he was elected alderman of the City of Paris.

MARIE-ANTOINETTE'S AND THE COMTE DE PROVENCE'S WEDDINGS

In 1770 for the *Dauphin's* wedding to Marie-Antoinette, the *Dauphine* received a basket of snuff-boxes, fans, watches, cases, knives, scissors, perfume bottles, *boîtes à mouche* and souvenirs, many of which were made by Sageret. According to the Royal records, he delivered for 66,736 *livres* of boxes intended for the future Queen and for all the members of her Household. Sageret was by then one of the most important gold box makers in Paris.

In 1771 on the occasion of the King's brother's wedding, the Comte de Provence (1755-1795), celebrated on the 17 May 1771, Sageret delivered thirty-seven boxes amounting to 62,746 *livres*. These boxes were decorated with portraits, children and with Flemish or pastoral scenes similar to the present box which could have thus been part of this group of boxes (see A. Maze-Sencier, *Le livre des Collectionneurs*, Paris, 1885, p. 108-113).

MAYER CARL VON ROTHSCHILD

This box is probably from the collection of Mayer Carl von Rothschild. Born in 1820 the eldest son of Carl Mayer (1788-1855), he was educated at Göttingen university and worked in the Frankfurt bank from 1830. He collected over the years almost 5000 works of art set out in his Frankfurt house and in his villa at the Gunthersburg which comprised silver, enamels, Italian hardstones cabinets and gold boxes from Paris, Dresden and Vienna. His collection was divided upon his death between his wife and three of his daughters Emma Louisa (1844-1935), Laura Thérèse (1847-1931) and Adèle Hannah (1843-1922) who gifted 107 boxes to the Louvre including three also by Charles-Barnabé Sageret, see S. Grandjean, *Les tabatières du musée du Louvre*, Paris, 1981, p. 156, nos. 188, 189 and 190.



25

JEAN-HONORÉ FRAGONARD
(GRASSE 1732-1806 PARIS)

Dans les Blés

oil on canvas

13 x 18 in. (33 x 45.7 cm.)

£700,000-1,000,000

US\$890,000-1,300,000

€790,000-1,100,000

PROVENANCE :

Probably Benoit-Joseph Marsollier des Vivetières (1750-1817), Paris, and by inheritance to the following,

Charles Augustin Bassompierre, called Sewrin (1771-1853), Paris (according to an inscription on the reverse).

Georges Bourgarel (1857-1922), Toulon and Paris.

Baron Gustave de Rothschild (1829-1911), and by descent.

EXHIBITED :

Paris, Galerie Georges Petit, *Chardin et Fragonard*, June-July 1907, no. 134.

Zurich, Kunsthaus, *Schönheit des XVIII. Jahrhunderts*, 1955, no. 97.

LITERATURE :

A. Cottin Notaire, *Inventaire après le Décès et legs de Monsieur le Baron Gustave de Rothschild*, 26 April - 10 June 1912, château de Laversine, as 'Fragonard (attribué à) Dans les blés 150 francs'.

G. Grappe, *H. Fragonard: peintre de l'amour au XVIII. siècle*, Paris, 1913, I, p. 32; II, p. 24.

L. Réau, *Fragonard, sa vie et son œuvre*, Brussels, 1956, p. 160.

G. Wildenstein, *The Paintings of Fragonard*, London, 1960, p. 201, no. 40, illustrated.

D. Cooper ed., *Les grandes collections privées*, Paris, 1963, p. 173, illustrated on the front cover.

G. Mandel, *L'opera completa di Fragonard*, Milan, 1972, p. 87, no. 41.

J.-P. Cuzin, *Jean-Honoré Fragonard*, Fribourg, 1987, p. 290, no. 162, illustrated.

P. Rosenberg, *Tout L'œuvre peint de Fragonard*, Paris, 1979, no. 268.









As the creator of some of the most memorable erotic imagery of the eighteenth century, Fragonard was long suspected of practicing a personal libertinage to match his most licentious paintings. But no hint of scandal attached to his name in his lifetime, and Bachaumont's famous barb that Fragonard 'was content to distinguish himself in the boudoirs and dressing rooms' of Paris addressed not the artist's morals, but his decision to work for lucrative private commissions rather than contribute to the biennial Salon.

Dans les Blés ('in the Cornfield') is precisely the sort of boudoir picture to which Bachaumont referred: a dynamically designed, brilliantly coloured, masterfully painted confection made for the private market, which the artist conceived and executed with unrivalled energy, originality and bravura. It was this panache that Bachaumont regretted was missing from the ponderous history paintings that dominated the Salon, and the critic could hardly forgive Fragonard for turning his genius away from 'official' painting and devoting it instead to what he regarded as 'bonbons' for rich connoisseurs. In fact, it was in such paintings that Fragonard found his true calling. While his few, early history paintings - *Psyche showing her sisters Cupid's presents* (c. 1753; London, The National Gallery) and the monumental *Coresus and Callirhoe* (Salon of 1765; Paris, Louvre) - surpass anything produced by his contemporaries in the Academy. It is Fragonard's intimate, small-scale 'boudoir' pictures that are his most original and lasting contribution to the history of art and culture. In cabinet pictures such as *Dans les Blés*, *The Swing* (fig. 1; 1767; London, Wallace Collection), *Useless Resistance* (c. 1775; Stockholm, Nationalmuseum), *'La Gimblette'* (fig. 2; c. 1775; Munich, Alte Pinakothek), and *The New Model* (c. 1778; Paris, Musée Jacquemart-André), Fragonard almost single-handedly created the imagery through which we understand the sensual, libertine world of aristocratic Paris in the final years of the Ancien Régime; in this, his only equals are Mozart in opera, Beaumarchais in theatre and Choderlos de Laclos in literature.



Fig. 1 Jean-Honoré Fragonard, *The Swing*, c. 1767
© The Wallace Collection, London / Bridgeman Images



Fig. 2 Jean-Honoré Fragonard, *La Gimblette*, c. 1769
© Alte Pinakothek, Munich / BPK

Although *Dans les Blés* appears in every comprehensive study of Fragonard's paintings since Georges Grappe's seminal study of the artist was published in 1913, it has only rarely been on public view (last in 1955) and has never been reproduced in colour, remaining, as a result, little-known and somewhat under-appreciated. In fact, it is a masterpiece of the artist's full maturity and one of the greatest and most richly conceived paintings of the late Rococo period in French art. Set in the midst of a field of sun-dappled shafts of corn, Fragonard depicts a mischievous country boy and a pretty shepherdess tussling on the ground in the first stages of a secret amorous encounter. The girl smiles up at her eager swain, pulling a blue-ribboned straw hat off his head with a bold swing of her arm, her creamy breasts peeking out above a tight corset, as she lifts her salmon-pink silk dress up over her thighs. Her head rests upon her young lover's left leg as he enthusiastically gazes upon her beauty from behind her. Her dramatic rightward swing finds a visual counterpoint in the left-moving reach of his arm, and the two figures seem to almost shoot past each other in a remarkably dynamic, contrapuntal design. So ardent seems their passion, and so quick their movements, that they have knocked over the basket of flowers she had been gathering, and even the towering shafts of corn appear to tremble and sway at the couple's fervent propulsion.

The central image of the playfully wrestling couple was a favourite of Fragonard's throughout the 1770s, and it reappears in several of his most successful boudoir paintings, notably in the various versions of *The Useless Resistance* (the finest of which are in Stockholm, Nationalmuseum; and San Francisco, The Fine Arts Museums, fig. 3). In one, a young couple in bed are entwined in an embrace while the smiling girl feigns to push her lover away from her; in the other, a young woman playfully pummels a boy, hidden in the sheets, with a bed pillow; in neither case is her resistance especially convincing.



Fig. 3 Jean-Honoré Fragonard, *The Useless Resistance*, c. 1775 © National Museum, Stockholm.



Fig. 4 Rembrandt van Rijn, *The Monk in the Cornfield*, c. 1646, etching and drypoint on paper © The Morgan Library and Museum, New York

Indeed, a hearty and equal embrace of sexual delight in both the male and female participants characterises most of Fragonard's erotic scenes. On but a single occasion does Fragonard depict the darker undercurrent of sensual desire: in the famous masterpiece of c. 1778, *'Le Verrou'* (or *The Bolt*) in the Louvre, a muscular seducer dressed in nothing but his undergarments slips closed a bolt to lock the bedroom door as a terrified and despairing woman hopelessly struggles to resist his violent advances. Aside from this exceptional work, Fragonard's vision of sexual engagement is altogether mutual, in which men and women explore each other's bodies, giving and receiving pleasure in equal measure, with common enthusiasm and unity of purpose. It is an appealingly modern vision of physical love between equals, and it endows many of Fragonard's bedroom scenes with a sexual candour that is still refreshing, more than two centuries later.

It is the frankness, honesty, and *joie de vivre* of Fragonard's depiction of his young lovers in *Dans les Blés* that lifts it above the smutty innuendo that informs the erotic works of Fragonard's lesser contemporaries such as Lavrence, Mallet and Baudouin. It is also the unparalleled mastery of Fragonard's painting technique, unequalled by any other French painter of his era, which elevates this and other boudoir scenes into the realm of high art. The shimmering palette of opalescent whites, rosy pinks, sky blues and straw yellows; the ingenuity of Fragonard's dynamic composition; the warm, enveloping lighting so reminiscent of Rembrandt; and the virtuoso brushwork that could easily be mistaken for that of Manet or Morisot a century before the Impressionist movement was founded, all place *Dans les Blés* on a level of artistic achievement that precludes even the slightest suggestion of vulgarity.

Fragonard was a great student of the Old Masters, and in *Dans les Blés* he looked back a century to one of the works of his favourite artists, Rembrandt, not only for its striking effects of light, but for inspiration with his composition. A rare etching of 1646 by Rembrandt, *The Monk in the Cornfield* (fig. 4; New York, The Morgan Library and Museum), depicts a monk wearing the habit of a Trappist while fornicating with

a woman in the protection of a cornfield; Rembrandt's conception of the high field with its bending, enclosing shafts of corn clearly provided Fragonard with the central idea for his painting. It is interesting to note that Fragonard's work is far more joyous and tender than the great Dutch master's tiny but brutal print.

The present painting is undated, and Georges Wildenstein believed it to be among the artist's earliest independent works, dating it to c. 1748-1752. However, more recent authorities have tended to place it in a considerably more mature phase of his career, with Jean-Pierre Cuzin dating the painting to 1770, and Pierre Rosenberg giving it a slightly wider berth, c. 1770-1773. This later dating is more convincing on stylistic grounds, as the handling of the draperies in *Dans les Blés* is strikingly reminiscent of the manner in which Fragonard rendered the silks and ribbons in the double-portrait known as *The Two Sisters* (Metropolitan Museum of Art, New York), which is known to have been painted around 1770. Furthermore, the drapery, the eccentrically glowing light effects, and the refined handling of foliage in Fragonard's famous cabinet picture of 1773-1774, *The Good Mother* (Private collection, San Francisco) is very closely related to the execution of the similar elements in *Dans les Blés*.

According to Grappe, the present painting was found in the onetime home of Benoît-Joseph Marsollier, known as Marsollier des Vivetières (1750-1817), the renowned poet, playwright and librettist who is best remembered for having written the one-act drama *Nina, ou la Folle par Amour*, with music by Nicolas Dalayrac, which premiered on 15 May 1786 at the Salle Favart in Paris and remained steadily in the repertoire throughout the nineteenth century. There is scant evidence to support the notion that the painting was made for Marsollier, and most later commentators have dismissed the tradition, perhaps too casually. Certainly, the earthy wit and theatrical flourish of *Dans les Blés* would have appealed to an artist who made his name working in the Opéra-Comique. However, the painting's subsequent history is more securely documented, as it entered the celebrated collections of the Rothschild family.

26

PIERRE REYMOND (1513–1584), LIMOGES, CIRCA 1560

TAZZA DEPICTING AN ALLEGORY OF VIRTUE AND HONOUR

Parcel-gilt grisaille enamel; the interior of the bowl signed 'P.R.' and with three figures, one inscribed 'HONEVR' and the other 'VERTV', with a banner inscribed 'HONEVR. ME. SVIT. LA. ON VERTV. ME. GVIDE'; the underside of the bowl signed four times in gilt lettering 'PR'; the foot with coat of arms and motto 'ASSES. TOST. SI. ASSES. BIEN'; the underside of the foot with inserted enamel roundel with a rose surrounded by the inscription 'SICVT. ROSA. INTER. EXPINAS.' and with paper labels inscribed '3112' and 'F G 31/ 11 . 59'

9½ in. (22.9 cm.) diam.; 3½ in. (8.9 cm.) high

£60,000-90,000

US\$76,000-110,000
€68,000-100,000

PROVENANCE :

Possibly commissioned by René de Bienassis (Geneva, active 1545).

Baron Gustave de Rothschild (1829-1911), recorded in the Galerie of the Hôtel de Marigny, Paris, in 1912, and by descent to the present owner.

EXHIBITED :

Paris, Palais de l'Industrie, *Musée Rétrospectif. Exposition de 1865*, no. 2534.

LITERATURE :

The Rothschild Archive, London - *Inventaire après le Décès de Monsieur le Baron Gustave de Rothschild*, A. Cottin Notaire, 26 April - 10 June 1912, no. 478, 2,000 francs (Hôtel de Marigny, Galerie).

P. Verdier, *The Walters Art Gallery - Catalogue of the Painted Enamels of the Renaissance*, Baltimore, 1967, pp. 235-243.

H. Boeckh, "'Le salut de l'homme" à Genève et à Baltimore', *Geneva : revue d'histoire de l'art et d'archéologie*, vol. 60, 2002, pp. 79-88.

H. Pabel and M. Vessey, *Holy Scripture Speaks: The Production and Reception of Erasmus' Paraphrases on the New Testament*, Toronto, 2002, pp. 279-280.





Pierre Reymond was among the most celebrated exponents of Limoges enamelling. He was patronised by some of the greatest collectors of sixteenth century Europe, including both the Queen of France, Catherine de' Medici, and Anne de Montmorency, Marshall and Constable of France. Born in 1513 he opened a workshop in the lower section of the enamellers' district in Limoges. His standing in the city was such that he was made consul of Limoges twice, in 1560 and 1567.

The subject and symbolism of the tazza are intriguing although they have yet to be fully unravelled. The interior of the bowl shows a scene of a female figure representing Virtue, a cornucopia in her right hand, leading a cleric holding a scroll. The cleric, in turn, reaches back to take the hand of a male figure representing Honour. The inscription on the scroll may relate to the poet Louis Bellaud, also known as Bellaud de la Bellaudière (1543–1588), who used the motto 'Virtue me guide, honneur me suit', suggesting Bellaud as a possible inspiration for the scene, via his poetry.

Rene de Bienassis: Financier of John Calvin

The inscription on the coat-of-arms on the stem of the tazza 'ASSES TOST SI ASSES BIEN' can be translated as 'Soon enough if well enough' and has been attributed to Cato. However, in the present context the motto can also be associated with the Genevan bookseller, poet and financier René de Bienassis, who was active in Geneva from 1545. From 1546 to 1554 Bienassis financed the publication of works by the French theologian and pastor John Calvin, a principal figure in the development of Protestant theology known today as Calvinism. In a publication of Calvin's editions, Bienassis included this motto and it again is used in the frontispiece of the French translation of Erasmus' Paraphrases (Pabel and Vessey, *loc. cit.*).

Pierre Reymond included the inscription on at least three other works: a ewer showing the drowning of Pharaoh's army in the Red Sea (British Museum, inv. no. 1913,1220.32), a cup and cover (ex-collection Louis Fidel Debruge-Dumenil) and a plate with the inscription within an unfinished coat-of-arms in the Musée d'Art et d'Histoire, Geneva (inv. no. G 941). These works may have been commissioned by the same patron. The possibility that the wealthy Bienassis was this patron has previously been raised by Hans Boecke in discussing the plate in Geneva (Boecke, *loc. cit.*), an argument reinforced by the knowledge that 'assez bien' is an anagram of Bienassis.

The Protestant Revolution

The inclusion in the interior scene of the present tazza of inscriptions identifying the figures is unusual, but also visible on the plate in Geneva, which reinforces the possible connection between the items in the group discussed above. Such inscriptions are also visible on a grisaille oil painting showing the stoning of a Pope by Giralmo da Treviso (Royal Collection, inv. no. 405748) that was in the collection of Henry VIII of England. The subject of this grisaille, which is stylistically very similar to Reymond's enamel, refers to the English Reformation, whereby Henry VIII broke away from the Church of Rome and was established as the head of the Church of England. This raises the possibility that Reymond was working from a series of engravings of anti-papal political allegories, possibly at the behest of the Calvinist René de Bienassis. Certainly the subject of the plate in Geneva, that is believed to represent an allegory of the sanctification of the believer by grace and not by faith, was inspired by the virulent changes in religious thought that were occurring in France between 1555 and 1563.

Whatever the political and religious symbolism surrounding the tazza, the object shows Reymond's skills as an enameller at his very best. The finesse of his grisaille colouring and the quality, particularly of the reclining nude figures in cartouches on the underside of the bowl, are extraordinary and comparable to the finest works in enamel by any maker in the sixteenth century. The figures are outlined by a rigid black contour, typical of Reymond, and an indication that the models were transferred to the surface to be enamelled by way of pricked tracing papers. Such methodology can be seen in a closely comparable covered tazza executed by Reymond for Linhard Turcher of Nuremberg circa 1558 and a pair of covered tazze now in the Walters Art Gallery, Baltimore (P. Verdier, *loc. cit.*).





27

LEONARD LIMOSIN (CIRCA 1505-1575/1577), 1536

TAZZA LID WITH SCENES DEPICTING THE BATTLE OF THE LAPITHS AND CENTAURS

Polychrome enamel on copper; the top with a continuous scene of the Battle of the Lapiths and the Centaurs and inscribed around the rim 'HOSTIBVS EVENIANT COVIVIA TALIA NOSTRI'; signed and dated 'LEONARDVS/ LEMOVICVS/ INVETOR. 1536'; the underside of the lid with two banquet scenes, one depicting a meeting of Charles V and Francois I, and a priest spilling wine on an altar, one of the banquet scenes with the inscription in gilt lettering 'CONCILIAT DIVOS FELICIT AMICITI'; with paper label inscribed 'H. 44.'

8½ in. (21.5 cm.) diameter

£25,000-40,000

US\$32,000-51,000
€29,000-45,000

PROVENANCE:

Collection Mme de La Sayette, Poitiers, sold 24-25 April 1860, no. 153, together with lot 28 (11,200 francs).

Collection Benjamin-Eugène Norzy, Paris, sold 12-13 February 1864, together with lot 28 (10,650 francs).

Baron James de Rothschild (1792-1868), and by descent to

Baron Gustave de Rothschild (1829-1911), recorded at the Hôtel de Marigny, Paris, in 1912, and by descent to the present owner.

EXHIBITED:

Paris, Musée du Louvre, 1852.

Paris, Palais de l'Industrie, *Exposition de 1865, Musée Rétrospectif*, no. 245.

Paris, *Exposition Universelle de 1867*, no. 2898

Paris, *Exposition Universelle de 1889*, no. 1063.

London, Royal Academy, *Exhibition of French Art 1200-1900*, 1932, no. 568d.

LITERATURE:

M. de Laborde, *Notice des émaux exposés dans les galeries du Musée du Louvre*, 1852, p. 167.

'Vente de la collection de Mme de La Sayette', *Gazette des Beaux-Arts*, 15 May 1860, p. 245.

J. Labarte, *Histoire des arts industriels au Moyen Age et à l'époque de la Renaissance*, 1866, p. 70.

A. Darcel, 'Le Musée rétrospectif', in *Gazette des Beaux-Arts*, Dec. 1863.

Exposition rétrospective de l'art français au Trocadéro, Lille, 1889, p. 168, no. 1063.

L. Boudery, *Léonard Limosin et son œuvre*, Limoges, 1895, pl. 8.

L. Boudery and E. Lachenaud, *L'œuvre des peintres émailleurs de Limoges; Léonard Limosin, peintre de portraits*, Paris, 1897, no. 62, pp. 151-7.

P. Lavedan, *Léonard Limosin et les émailleurs Français*, Paris, 1913, p. 101.

P. Verdier, *Catalogue of the Painted Enamels of the Renaissance*, the Walters Art Gallery, Baltimore, 1967, nos. 107-8.

F. Barbe and V. Notin, *La Rencontre des Héros*, Limoges, 2002, p. 198.

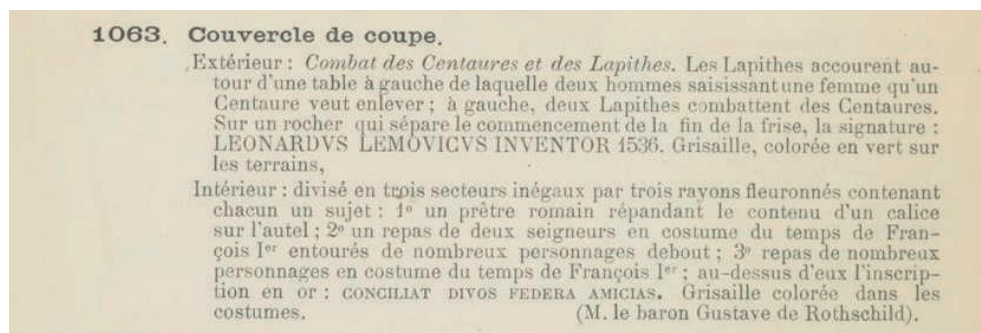


This extraordinary tazza cover is one of the finest known works by Leonard Limosin. The upper scene is signed and dated 1536, the same year as the earliest known dated portrait by Limosin of a member of the French royal family, Eleanor of Austria, the second wife of Francois I. The sublime quality of the enamelling, which has been noted ever since it entered the collections of baron James de Rothschild in the nineteenth century, and the appearance of a seemingly unique scene of the meeting of Holy Roman Emperor Charles V and Francois I to the underside, suggest this may have been part of a royal commission.

Limosin's earliest known enamels were a series of plaques inspired by engravings of Albrecht Durer's *Small Passion* series, finished in 1532. He was probably first introduced to the royal court by Jean de Langeac, the Bishop of Limoges, at some point between 1533 and 1536. Limosin's earliest dated works, such as a Crucifixion plaque (dated 1536, Nelson Atkins Museum of Art, Kansas City, inv. no. 31-106) and a plaque of the *Meeting of St Anthony Abbot and St Paul the Hermit* (dated 1536 and bearing the coat of arms of Jean de Langeac, British Museum, inv. no. 1922,07071) are of notable quality. The present lid was previously paired with a cup (lot 28) depicting the arms of Castile and Aragon when in the de La Sayette and Norzy collections, but by 1866 the discrepancies in the style and fit of the cup and cover had been noticed by Labarte and they were listed separately. Verdier later affirmed the different origins of the cup and cover, after they had been re-paired when in the Rothschild collection.

The top of the lid is covered by a scene depicting the *Battle between the Lapiths and the Centaurs*. In this Greek legend, at the wedding of Pirithous, King of the Lapiths, and of Hippodamia, the Centaurs became intoxicated and kidnapped and abused the young bride. At least part of the battle scene corresponds very closely to an engraving by Enea Vico (1523-1567), published in 1542, which Vasari notes was copied after a now-lost drawing by Rosso Fiorentino. It is not known when Rosso Fiorentino composed this drawing, however at this moment he was working on a large fresco of this subject for the *Galerie Francois I* at Fontainebleau, and it is possible he shared a drawing he made as part of these preparations with Limosin. However, Limosin's inclusion of the word 'INVETOR [sic]' alongside his signature and the date 1536 suggests that the enameller was laying a claim to the invention of this scene at the time of its creation.

On the underside Limosin depicted three scenes which intimate the cup held contemporaneous political symbolism. One of these scenes depicts a probably fictitious meeting of Francois I and Charles V. At the beginning of 1536, following the death of Francesco Sforza, Duke of Milan, Francois I had renewed French claims to the Duchy of Milan, which they had lost a decade before to Charles V, and in February 1536 they invaded Northern Italy, starting the Italian War of 1536-8. Negotiations between the two sides continued throughout 1536 and the inscription that accompanies the other scene of banqueting figures ('Friendship auspiciously reconciles the gods') may reference these negotiations that had such importance for future peace in Europe. In the Renaissance the battle between the Lapiths and the Centaurs was commonly held to symbolise the conflict between order and chaos or the victory of civilization over savagery.



Catalogue entry for the present lot, exhibited in *Exposition rétrospective de l'art français au Trocadéro*, Exposition universelle internationale, Paris, 1889.



28

LEONARD LIMOSIN (CIRCA 1505 - 1575/1577), 1548

TAZZA WITH THE COAT OF ARMS OF CASTILE AND LEON

Parcel-gilt polychrome enamel; signed with initials 'LL' in a gilt cartouche to the underside of the bowl; the bowl with two coats of arms supported by putti and with cartouche below dated '1548'; the underside of the foot with paper labels inscribed '3263', 'No 1360/ G de R', 'Brnne/ de Rothschild', 'F. 103' and 'EXPOSITION LONDRES 1932/ Robert de Rothschild' and with red ink inscription 'E R'
7½ in. (19 cm.) diameter; 5⅞ in. (15 cm.) high

£60,000-90,000

US\$76,000-110,000
€68,000-100,000

PROVENANCE:

Collection Mme de La Sayette, Poitiers, sold 24-25 April 1860, no. 153, together with lot 27 (11,200 francs).
Collection Benjamin-Eugène Norzy, sold Paris, 12-13 February 1864, together with lot 27 (10,650 francs).
Baron James de Rothschild (1792-1868), and by descent to
Baron Gustave de Rothschild (1829-1911), recorded in the Hôtel de Marigny, Paris, in 1912, and by descent to the present owner.

EXHIBITED:

Paris, Musée du Louvre, 1852.
Paris, Palais de l'Industrie, *Exposition de 1865, Musée Rétrospectif*, no. 2455.
Paris, *Exposition Universelle*, 1867, no. 2898.
Paris, Trocadero, *Exposition Universelle, Exposition Rétrospective de l'Art Français*, 1889, no. 1063.
London, Royal Academy, *Exhibition of French Art 1200-1900*, 1932, no. 568d.

LITERATURE:

M. de Laborde, *Notice des émaux exposés dans les galeries du Musée du Louvre*, 1852, p. 167.
M. Ardent, 'Emaux de la collection de Mme de La Sayette', in *Bulletin de la Société archéologie du Limousin*, 1860, t.XI.
'Vente de la collection de Mme de La Sayette', *Gazette des Beaux-Arts*, 15 May 1860, p. 245.
L. Boudery and E. Lachenaud, *L'oeuvre des peintres émailleurs de Limoges; Léonard Limosin, peintre de portraits*, Paris, 1897, no. 62, pp. 154-7.
The Rothschild Archive, London - *Inventaire après le Décès de Monsieur le Baron Gustave de Rothschild*, A. Cottin Notaire, 26 April - 10 June 1912, no. 320, 4,000 francs (Hôtel de Marigny, Galerie).
S. Baratte, *Les Emaux peints de Limoges*, Paris, 2000, pp. 162-175.
S. Higgott, *The Wallace Collection, Catalogue of Glass and Limoges Painted Enamels*, London, 2011, no. 75.

In 1548 Limosin was appointed *Valet de Chambre* and *Emailleur du Roi* although he had been working for the French court from at least 1536. The interior of the present tazza shows the coat of arms of Castile and León. The kingdoms of Castile and León were united by Ferdinand III in 1230 although they maintained separate parliaments well into the 19th century. The inclusion of a coat-of-arms in such a prominent position was unusual and the tazza must have been made for a specific event. One important celebration in 1548 that could be relevant to its commission was the marriage of Maria of Austria (1528-1603), daughter of Holy Roman Emperor and King of Spain Charles V, to her first cousin Archduke Maximilian, son of Ferdinand I and himself the future Holy Roman Emperor.

Limosin was an exponent of the Fontainebleau style, begun by Italian painters working in France and characterized by elegant forms, attenuated figures and decorative strapwork. The graceful figures surrounding the coat-of-arms can be compared to numerous such playful putti that typify Limosin's Italianate influences (see S. Baratte, *loc. cit.*). When in the de La Sayette and Norzy collections the present tazza was paired with a lid also signed by Limosin (lot 27), but by 1865 the discrepancies in the style and fit of the cup and cover had been noticed by Labarte and they were listed separately. Verdier later affirmed the different origins of the cup and cover, after they had been re-paired when in the Rothschild collection.





The Battle of Fontenoy of 1745 painted in 1747

29

A LOUIS XV ORMOLU AND EBONY MUSICAL CLOCK 'L'ALLÉGORIE DE LA BATAILLE DE FONTENOY' OR 'LA PAIX'

THE CASE ATTRIBUTED TO JEAN-JOSEPH DE SAINT GERMAIN, THE MUSICAL MOVEMENT BY PIERRE-ANTOINE REGNAULT, THE PLINTH ATTRIBUTED TO PHILIPPE-CLAUDE MONTIGNY, CIRCA 1765

The case surmounted by a flowering urn and flanked by a figure of Minerva and opposed by two putti, one with an open book inscribed 'BATAILLE DE FONTENOY/ TRAITES DE PAIX', the other holding a floor plan of a fortress, raised on a rectangular plinth above an ebony base with pierced *entrelac* frieze, flanked by panoply, the glass dial with Roman hours and Arabic five minutes, with concentric date ring, the hands and bezel applied with paste gems, the skeletonised twin barrel movement with profusely engraved plates and barrels, with later Brocot suspension, the musical movement with gut fusee, thirteen bells, twenty four hammers and playing twelve tunes, the movement signed 'Regnault à Paris', the interior of plinth numbered in pencil 'R 1174', further inscribed with a 19th Century repairer's signature 'Braconot / XIII - 53 a Paris'
29¾ in. (75.5 cm.) high; 24½ in. (62.5 cm.) wide; 10¼ in. (26 cm.) deep

£40,000-60,000

US\$51,000-76,000
€45,000-67,000

PROVENANCE :

Baron Gustave de Rothschild (1829-1911), and by descent.

LITERATURE :

A. Jacquemart, *Histoire du Mobilier*, Ed. 1876, p. 397

The Rothschild Archive, London - *Inventaire après le Décès de Monsieur le Baron Gustave de Rothschild*, A. Cottin Notaire, 26 April - 10 June 1912, no. 643, 35.000 francs (Hôtel de Marigny, Salon vert)

J-D. Augarde, *Les Ouvriers du Temps*, Geneva, 1996, p. 389, no. 283

J-D. Augarde, *Jean-Joseph de Saint Germain, Bronzier (1719-1791), inédit sur sa vie et son oeuvre*, L'Estampille L'Objet d'Art, Décembre 1996, repro. p. 81





(detail of the mechanism)

The present clock is allegorical of the French army's victory in the battle of Fontenoy and also celebrates the Treaty of Paris of 1763, signed by Louis XV at Fontainebleau, which formally ended the Seven Years' War.

The Battle of Fontenoy took place on 11 May 1745 and was considered one of the most important in the War of the Austrian Succession. The battle was fought between the forces of the Pragmatic Allies under the command of the Duke of Cumberland and a French army under Maurice de Saxe who was King Louis XV's commander of the forces in the Low Countries. His successes in this campaign meant that the Saxon-born *maréchal*, was lauded in his adopted country of France. By tradition, this clock was gifted to him by King Louis XV. However, the *maréchal's* death pre-dates the clock.

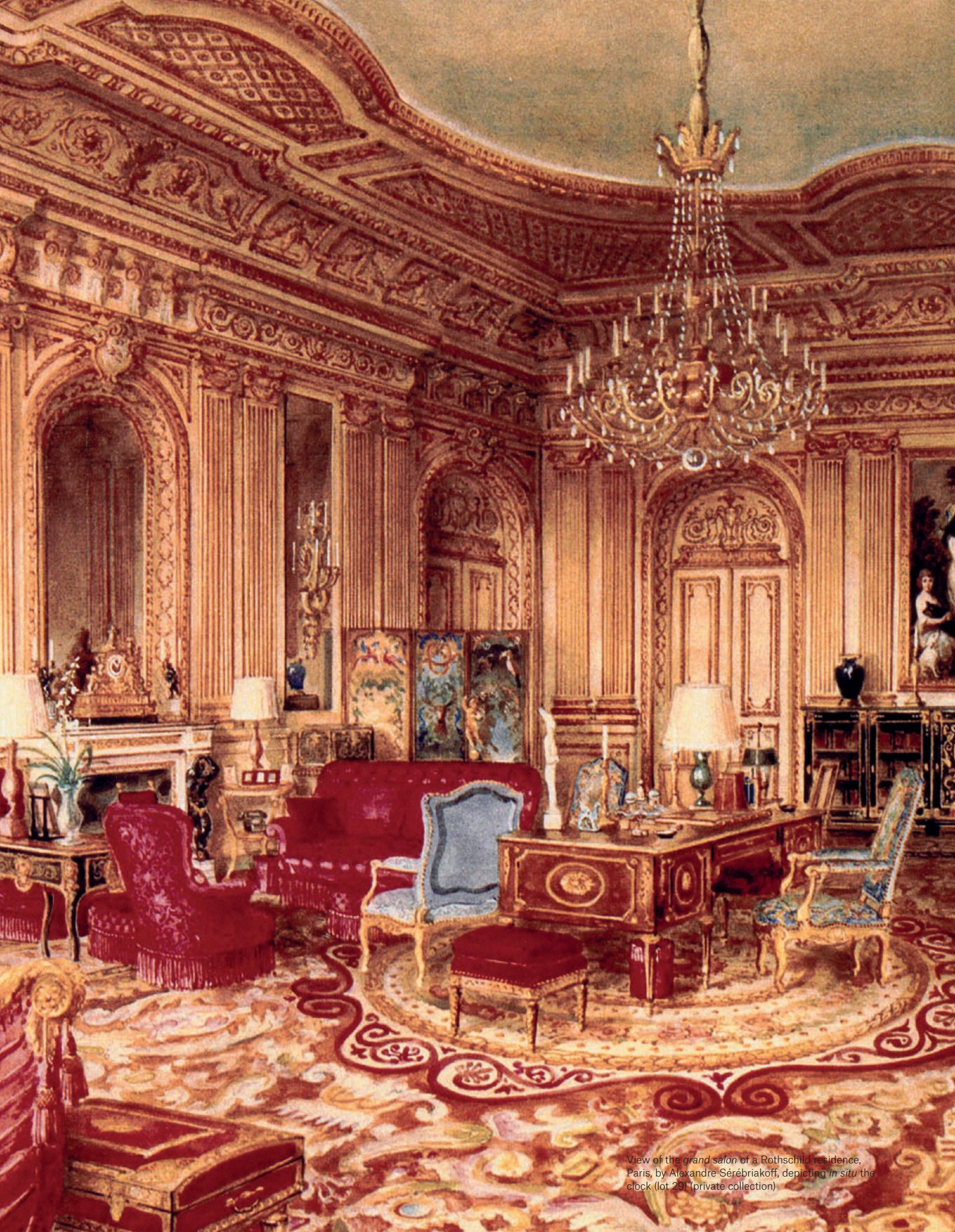
It is possible that following the signing of the Treaty of Paris on 3 November 1762, that this clock was commissioned as a commemorative work when the treaty was ratified on 10 February 1763. (see J-D. Augarde, *Jean-Joseph de Saint Germain, Bronzier (1719-1791), inédit sur sa vie et son oeuvre*, L'Estampille L'Objet d'Art, Décembre 1996, pp. 80-82).

The clock's unusual glass dial showcases the clockmaker's movement which has been engraved and skeletonised for maximum visual effect. In 1755 clockmaker, Samuel Dupont presented a dial of this type to the Academie des Sciences. Very few of these clock dials now remain. The musical movement is signed by Pierre Antoine Regnault, *maître horloger* in 1754, and *horloger de Sa Majesté Impériale l'Empereur François Ier d'Autriche* (1768-1835), in 1786.

The ormolu case is attributed to Jean-Joseph de Saint-Germain (1719 - 1791). Elected as a *maître fondeur en terre et en sable* on 15 July 1748, Saint-Germain enjoyed the privilege of an *ouvrier libre* - enabling him to act both as an *ébéniste* and *bronzier*. He frequently supplied cases cast with allegorical figures to the leading clockmakers of Paris, including the le Roy workshops, Etienne Lenoir and Jean-Philippe Gosselin.

The base is related to the *oeuvre* of Philippe-Claude Montigny, the son of Louis Montigny, himself an *ébéniste* and *artisan privilégié*, who took over his father's workshop in the Cour de la Juiverie after receiving his *maîtrise* in 1766.

Montigny was one of the first *ébénistes* for adopting the so-called *goût grec* style seen in the present clock, the early phase of French neo-classicism, which developed fully in the late 1750s / early 1760s. He is well-known for his '*bureaux à la Grecque*' which can be divided into four groups, identified by the motif decorating the frieze, with those with Vitruvian scrolls forming one group, those decorated with a Greek key pattern another, those with a flowered *entrelac* frieze a third group and those with a plain frieze the fourth. The floral *entrelac* frieze on the present clock closely relates to a frieze found on a bureau plat stamped Montigny in the Woburn Abbey Collection (S. Eriksen, *Early neo-classicism in France*, London 1974, fig.124). Montigny also made several smaller objects, including *encriers*. A clock with a similar frieze, stamped Montigny was sold, Sotheby's Parke Bernet, 8 July 1983, Lot 84. The contrast of the ormolu mounts against a rich ebony background is also typical of his work.



View of the *grand salon* of a Rothschild residence, Paris, by Alexandre Sérébriakoff, depicting *in situ* the clock (lot 29) (private collection)







■*30

A PAIR OF LATE LOUIS XV STEEL AND ORMOLU CONSOLES

ATTRIBUTED TO PIERRE DEUMIER, AFTER A DESIGN BY VICTOR LOUIS, CIRCA 1765

Each with a serpentine moulded *sarrancolin* marble top above a flowerhead guilloche frieze centred by a braded female-mask with a vine wreath and hung with ribbon-tied berried laurel garlands, the angles with berried oak-leaf clasps above pierced acanthus-sheathed strapwork supports terminating in rosette paterae and joined by an inswept stretcher centred by a fluted plinth surmounted by a two-handled urn hung with oak-leaf swags issuing acorns, with pinecone finial and acanthus boss, on square-sectioned panelled tapering feet; slight differences in size, the masks to frieze replaced

32¼ in. (74.3 cm.) high; 52½ in. (133.5 cm.) wide; 20½ in. (52.5 cm.) deep, the larger

32 in. (73.2 cm.) high; 47½ in. (120 cm.) wide; 23½ in. (59.5 cm.) deep, the smaller

(2)

£400,000-600,000

US\$510,000-760,000
€450,000-670,000

PROVENANCE :

Possibly from the collection of the marquis de Beringhen, *premier écuyer du roi* (1693-1770), his sale, Paris, 2 July 1770, lots 176-179.

Possibly anonymous sale, Paris, 8 February 1773, lots 178-179.

By family tradition acquired by Baron Gustave de Rothschild (1829-1911) from Galerie Seligmann, Paris, at the end of the 19th century, and by descent.

LITERATURE :

D. Cooper ed., *Les grandes collections privées*, Paris, 1963, p. 172.

David Harris Cohen, 'The Chambre des Portraits designed by Victor Louis for the king of Poland', *The J. Paul Getty Museum Journal*, vol. 19/1991, p.75-98.

Christian Baulez, 'A propos de Victor Louis et de la table de fer poli de Varsovie, les familles Deumier et Perez', *Victor Louis et son temps, Actes du colloque de décembre 2000 aux Archives nationales*, Bordeaux, 2004, p. 55-89.

Alexandre Pradère, 'Présentation des carnets de Madame Geoffrin', *Madame Geoffrin, une femme d'affaires et d'esprit*, exhibition catalogue, Maison de Châteaubriand, 2011, p. 60, no. 13-18.

18e, *Aux sources du design, Chefs-d'oeuvre du mobilier 1650-1790*, exhibition catalogue, Versailles, October 2014-February 2015, no. 64 by T. Rappé.



Conceived in costly polished steel and gilt-bronze and following an audacious *goût à la grecque* design, these superb console tables are part of a small group of *circa* 1765 related examples including the celebrated console supplied to King Augustus III of Poland. Polished steel was an extremely hard and complex material to work, and furniture made of this material was subsequently very expensive. These costly pieces were conceived by *serruriers* (locksmith) therefore outside their usual skill and scale, they were considered at the time as a real innovation. David Harris Cohen, who studied a similar model now at the J.P. Getty Museum, Los Angeles, was the first to identify a group of consoles of this type which he attributed to the work of the *serrurier* Pierre II Deumier, based on his advertisement published in the gazette of *L'Avant-coureur*, 8 August 1763:

'Un pied pour porter une table de marbre à double consoles avec volutes en cornes de bœuf, enrichie d'avant corps & moulures prises, sur les masses, surmontées d'une frise avec rond entrelassé & rosettes. Le bas est terminé par un vase antique de ronde bosse avec branches de chêne. Les consoles sont garnies de différentes pièces d'ornements, & dans le milieu est une tête de femme coiffée à l'antique ; des branches de laurier forment guirlande au pourtour'.

In his study, Cohen divided this group to steel examples dating from 18th century and others made in silvered bronze, which date from the 19th century.

Except the Rothschild pair, only two other 18th century consoles in polished steel and gilt-bronze are recorded. They all share the same general striking avant-garde neoclassical design, attributed to the architect Victor Louis (1731-1800):

- one console at the Museum of the State Museum of the Hermitage, St Petersburg (inv. Epr-2736), which is 140 cm. wide. Its design corresponds to two drawings, one by Victor Louis, the other attributed to the *ornemaniste*

and sculptor Jean-Louis Prieur (1759-1795), made in 1766 for the *Chambre des Portraits* of the Royal palace of Warsaw. The only difference between the Hermitage example and the 1766 designs is the absence of the cypher of its patron King Stanisław II Augustus (1732-1798).

- the other is at Marble House, Newport, Rhode Island. It was donated, together with a later console of this model, to the Newport Preservation Society, after its purchase in 1957 by Harold S. Vanderbilt from the New York dealers French & Company. The 18th century example has a leaf-and-berry mount in the center of its frieze similar to the Hermitage table.

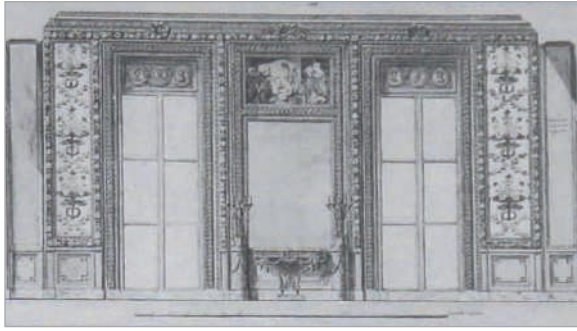
Based on these mid-18th century consoles, we know six other examples which are in silvered bronze, three of which have been authenticated as second half of late 19th century:

- one console in the J. Paul Getty Museum, Malibu (acc. Num. 88.DF.118), 129,5 cm wide; formerly in the Lopez-Willshaw collection, sold Sotheby's, Monaco, 23 June 1976, lot 108; subsequently acquired from the British Rail Pension Fund.

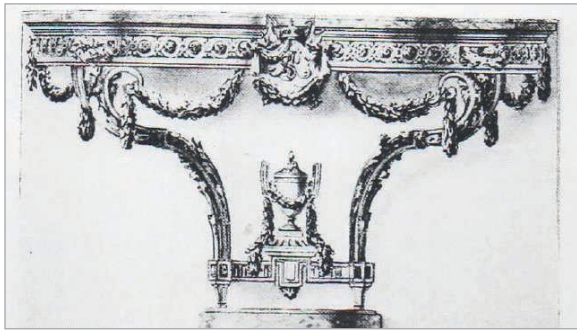
- a pair at château de Versailles, bequeathed by Consuelo Vanderbilt- Balsan (137 cm. wide); according to Cohen, this pair is not 18th century but of later manufacture and in silvered bronze (one has been subsequently gilded).

- a pair at Nissim de Camondo Museum, Paris (CAM.190.1-2, 127 cm. wide). This pair, centered by cartouches, was formerly in the collection of marquis Edmond de Lambertye and was purchased by Camondo in 1917 from the dealer Jacques Seligmann.

- the other is the second console now on display at Marble House, its frieze is centred by three *fleur-de-lys*. Theodore Dell has stated that this console is silvered bronze and not 18th century.



Elevation of the window wall of the chambre des portraits of Warsaw Palace, by Victor Louis c.1766 ©Library of the University of Warsaw



Design of the King of Poland's console by Jean-Louis Prieur c.1766, ©Library of the University of Warsaw



The related console at the State Hermitage Museum © Hermitage Museum, Saint Petersburg



The related console of later date at the J.P. Getty Museum, Los Angeles ©J. Paul Getty Trust

THE KING OF POLAND'S CONSOLE

King Augustus II of Poland died in October 5 1763. As the Polish throne was not hereditary, the election of a new king would potentially change the balance of power in Europe. After eleven months of intrigue throughout the courts of Europe, Stanislas Auguste II Poniatowski was elected. As a demonstration of his new power and status, the new King decided to extensively redesign the palace in Warsaw in the latest '*goût grec*' fashion. For this project, he sought the advice from Madame Geoffrin (1699-1777), his influential friend and patron, whose *salon* on the rue Saint-Honoré played an important role in setting the *avant-garde* literary and artistic tone in Paris at this time. His relationship with Madame Geoffrin started in 1741 during his trip in Paris. This was the basis of an important and lengthy correspondence that began after his return to Poland and would continue to influence his decisions on artistic matters, also when he became King. Through her, the designer and architect Victor Louis was introduced, and she granted herself the responsibility of the overall design of the remodeling of the Royal Palace in 1763.

A watercolour of the window wall of the Palace's '*chambre des portraits*', by her protégé Victor Louis dated 1766, shows a console of this model, placed under two windows. Another drawing, more detailed and attributed to Jean-Louis Prieur, is in the Warsaw University, and shows the console in elevation and plan (illustrated); another one, more schematic, shows it in elevation only. For the execution of the console, it is known that a life-size model was made in Paris by a craftsman called 'Jadot'. The table itself was completed and delivered to Warsaw by February 1769, by which date the *bleu turquin* marble top and oval stand shown in the two drawings had been supplied by Jacques Adam. The console was apparently never used in any of the interiors, though it remained part of the Royal collections until at least 1795, when it is described in storage in the '*Inventaire des Effets mobiliers dans le Garde-Meuble au château de Varsovie qui sont à vendre*'. It is also described in the 1789 inventory after death of Stanislas. It has been assumed that the console was taken to Russia sometime during the 19th century during the occupation of Poland, and would be the one now at the State Hermitage Museum of St Petersburg.

Madame Geoffrin seemed to have been a key figure for this commission, not only introducing Victor Louis to the King but also Deumier, as it is recorded she herself used his services before 1766 for the refurbishing of her hôtel of the rue Saint-Honoré. In her *carnets*, entitled '*Différentes choses dont je veux garder le souvenir et de différentes choses dont je veux me souvenir des prix*' is recorded: '*Les deux consoles d'acier et de bronze doré de ma chambre à coucher ... 1500 L together with 'les marbres de Portor, 96L*'. Further down she records '*les deux encoignures de ma chambre à coucher, le marbre de Portor, 96L*'. This pair of encoignures, undoubtedly by Deumier, are also recorded in the 1833 inventory after-death of the marquis d'Estampes (her daughter's heir) and are mentioned as follow: '*N°178. Deux encoignures en fer ciselé à garnitures de bronze doré et dessus de marbre portor, 50F*' (Arch.nat. MCN. CX/853).

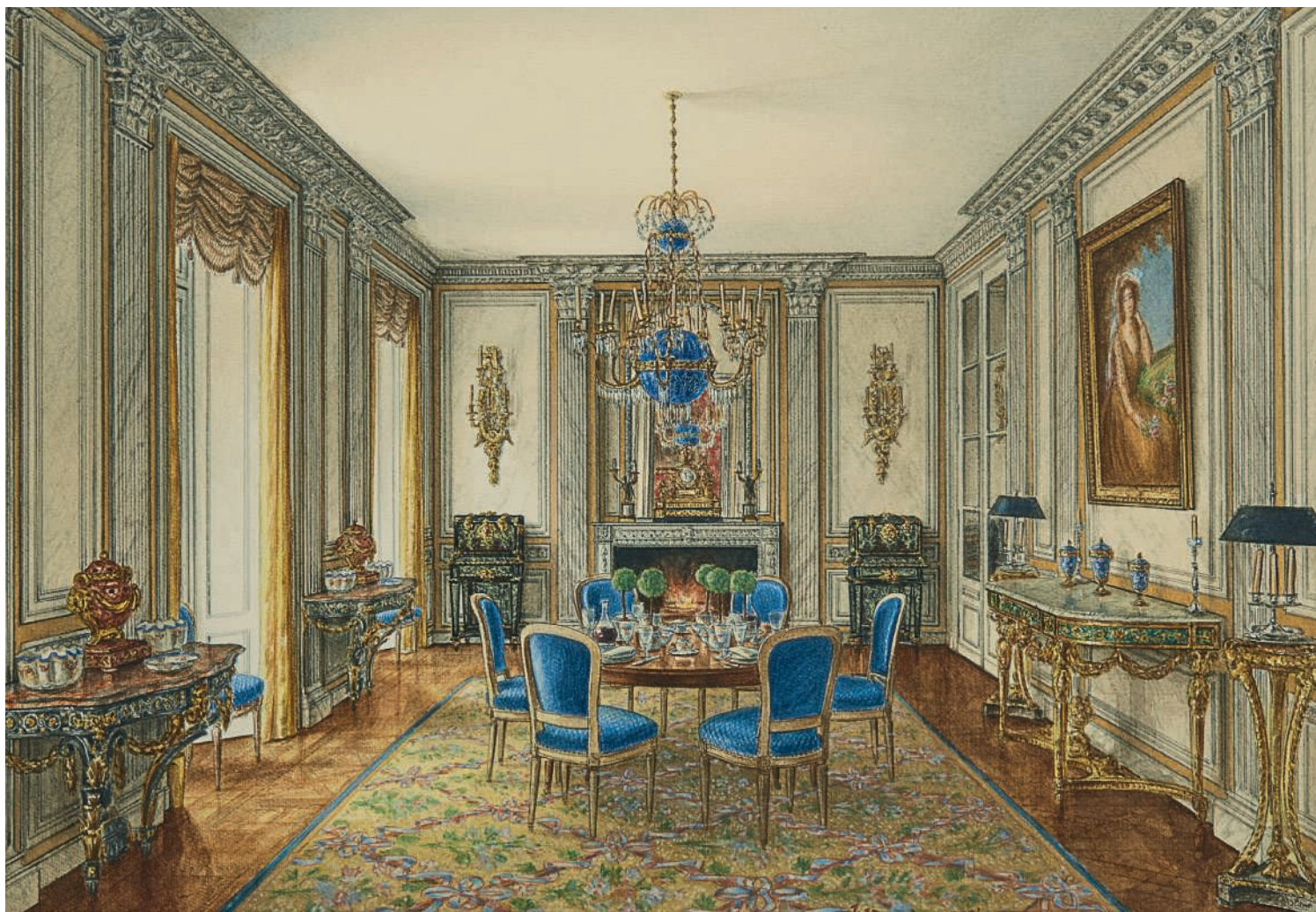
Competitive of character, her relationship with the architect Victor Louis deteriorated when the king decided to appointed Louis rather than herself as his Paris agent, she however continue to influenced the King's decisions on artistic matters through her correspondence with the King she maintained until her death in 1777.

THE BERINGHEN SUITE

A large set of ormolu-mounted steel furniture is recorded in the 18th century in the collection of the marquis de Beringhen, *premier écuyer du roi*, dit 'Monsieur le Premier' (1693-1770). His collection sale after death lists not less than six consoles and two encoignures:

N°176. Deux tables de beau marbre brèche d'Alep, de forme contournées, portant chacune dans sa plus grande partie 4 pieds sur 19 pouces 6 lignes de profondeur, posées sur des pieds à deux consoles de 21 pouces [130 x 52,5 x 56,7 cm.], en acier bruni, ornées de feuilles, fleurons guirlandes, coquilles & moulures de bronze doré, le tout exécuté avec beaucoup d'art & de perfection ». [135 x 48,5 cm.]

N°177. Une table aussi de marbre brèche d'Alep, sur un pied pareil au précédent. [135 x 48,5cm.]



View of the *salle à manger* of a Rothschild residence, Paris, by Anatoly Solnikoff, depicting *in situ* lots 29, 30, 35, 46 and 47 (private collection)

N°178. Une table de très beau marbre vert campan, de forme contournée, sur son pied, qui ne diffère des précédents que par sa richesse [no measurements]

N°179. Une autre table de même marbre de 4 pieds 9 pouces, sur 22 pouces 6 lignes [154 x 61 cm.], sur un pied d'acier poli, garni de bronze doré beaucoup plus travaillé que celui de l'article précédent.

N°180. Une table de marbre de belle brocatelle de 3 pieds 3 pouces [105 cm.], aussi sur son pied d'acier poli, orné de bronze doré.

N°181. Deux petites encoignures de même marbre, sur des pieds d'acier.

It is possible that the Rothschild pair, comprising two consoles of slightly different sizes, could have been one of those listed above. The entire set apparently did not sell in 1770 as prices are not indicated next to the lots' descriptions. Interestingly, two other consoles appear three years later in an anonymous sale dated 8 February 1773 (lots 178-179). Each of these consoles are described with a different marble top (*vert campan* and *brèche d'Alep*) which might indicate they were reoffered from the Beringhen suite which also comprised these two types of marble. In the 1773 sale, measurements are indicated for all the lots except these two consoles indicating they might have different measurements, such as the Rothschild pair. The new buyer would have matched the two with the present superbly molded *sarrancolin* marble tops.

The masks on the Rothschild pair are of later manufacture and could have replaced the '*coquilles*' mentioned in the Beringhen suite. Jacques Seligmann, who according to family tradition sold the present consoles

to Gustave de Rothschild in the late 19th century, possibly replaced the '*coquilles*' to the friezes. Interestingly, the female mask mounts of this type did ornament other consoles by Deumier as described in his 1763 *l'Avantcoureur* advertisement, suggesting Seligmann would have cast these after an existing mask prototype from an 18th century console of this model.

PIERRE II DEUMIER

Little is known about the locksmith Pierre II Deumier, other than what can be ascertained from his advertisement in the 1767 journal, which states that he was *serrurier du roi* (Locksmith to the King). The study of papers in the *Archives Nationales* in Paris has revealed he was also working as *serrurier des Bâtiments du roi et de la Ville de Paris* and for the most influential patrons of his time, such as the Prince de Condé. His workshop was recorded rue Neuve des Mathurins in the Chaussée d'Antin whereas his father, *dit* Pierre I Deumier and also *maître serrurier*, was recorded on the rue des Marmousets. His most important commission seemed to have been the one for Warsaw, where Deumier supplied not only the large console but some doors as well as other metal hardware for the picture frames of the *Chambre des Portraits* and mirror' frames in bronze probably intended for the *boudoir* of the Polish Palace. Another notable commission was the grilles he made for the choir of the Royal church Saint-Germain l'Auxerrois in Paris for which he proudly requested the marquis de Marigny, *directeur général des bâtiments du Roi* to visit this work in a letter dated 30 October 1767.

We are grateful to M. Alexandre Pradère for his assistance in the preparation of this note.



THE ROYAL HANOVER SILVER SERVICES

The Royal Hanover court silver was first fully recorded in an inventory of 1747 which listed six different table services listed according to the number of tables they could accommodate. The table silver, which included dinner plates, dishes, knives, forks and spoons, table candlesticks, castors, sauceboats and other serving pieces, was complemented by its own buffet silver such as salvers, wine fountains, cisterns, ewers and basins. This 1747 inventory was compiled to update the previous partial record of 1739, which in its turn updated the inventory of 1727/28. This latter inventory, made on the instructions of King George II following the death of his father King George I (1660-1727), had become redundant due to the lack of descriptions, melting and additions. An *Additamentum* of 1730 listed various inheritances of George II including the *Reise Argenterie*, other silver from his father King George I, his mother Sophie Dorothea, Princess von Ahlden (1666-1726), his uncle Ernst August, Duke of York and Albany, Prince Bishop of Osnabrück (1674-1728) and the silver furnishings of his grandmother Electress Sophie (1630-1714). The new record as well as including repairs and improvements made to the existing silver, created order by organising the various services into six letters A to F.

The **A** service for one table was composed of what was known as the Osnabrück A service (the Osnabrück B service was being divided amongst the new B, C and F services); the Osnabrück silver had consisted of three services of table and buffet silver, called A, B and C, as well as the silver furniture and lighting objects made between 1708 and 1728 by the Hanoverian court goldsmiths Hölling, Huntemann, Dedeker, and Mundt (Hanover) and Sander (Celle).

The **B** service for one table consisted of what was known as the English service in 1728 and thereafter simply the B service and would be largely melted to provide the metal for the new George III service made by Robert-Joseph Auguste and others in Paris, and Frantz Peter Bunsen and others in Hanover. The remainder was divided up after 1841 amongst other services and was replaced as service B by the Hardenberg service (previously service G).

The **C** service for two tables was the Osnabrück C service with additions from the Osnabrück B service, and was mostly executed by the Osnabrück goldsmith Vogdt, with elements by Morell and Prüssmann.

The service **D** for three tables was an amalgamation of two old services, the 1st and the *Campagne* service (for travelling in the country) which were put together because each was too big for one table and because they shared the same armorial engraving and initials G(eorge) L(ouis) C(hurfürst). The arms are those of George Louis Elector of Hanover, later George I, King of Great Britain and Ireland (1660-1714), relevant for a short period between 1692 when his father was created first Elector of Hanover and 1708, when George Louis was himself introduced to the college of Electors. Additions were made to this and the next service in 1724/25 and these pieces were engraved with the same armorials, by this time out of date.

The service **E** for five tables was called the 2nd service in the inventory of 1728. It was the same as service D, except that the latter had rims to the dishes and plates and the coats-of-arms were not flanked by palm fronds.

Service **F** was mostly composed of 12 lot silver (about 750 standard) used for hunts, which came from the services 4 and 5 of the estate of Ernest Augustus Elector of Hanover (1629-1698). Most of this stock was melted, ameliorated and used in other services.

A GERMAN SILVER AND SILVER-GILT TABLE SERVICE

APPARENTLY UNMARKED, PROBABLY HANOVER, CIRCA 1725

Hanoverian ribbed pattern, each engraved either with Royal crest within the Garter motto and with Royal crown above or the Royal arms with a label for difference with the Garter motto and with Royal Duke's coronet above, *marked with later French control mark, several forks stamped on stem with number and/or 'DD'*, comprising:

Twenty-one silver table-forks

Forty-three silver table-spoons

Twenty-seven silver-gilt table forks

A large silver serving-spoon

Twenty-one table knives, with filled pistol handles

Twenty-seven silver-gilt table knives, with filled pistol handles, the blades stamped with a cutler's mark or 'Rogerson'

together with a later matching silver table-spoon and table fork, *unmarked* 257 oz. 6 dwt. (8,003 gr.)

The Royal crest and the Royal arms beneath the Royal crown are for King George I (1714-1729).

The Royal arms beneath a Royal duke's coronet is for Prince Ernst August of Hanover and Great Britain, Duke of York and Albany (1674-1728), Prince-Bishop of Osnabrück, younger brother of King George I. (140)

£30,000-50,000

US\$38,000-63,000
€34,000-56,000

PROVENANCE:

Georg Ludwig, Elector of Hanover and King George I (1660-1727) of Great Britain and Ireland or Prince Ernst August of Hanover and Great Britain, Duke of York and Albany (1674-1728), Prince-Bishop of Osnabrück, by descent in the Royal family of Great Britain and Hanover until the death of King William IV in 1837, when the two kingdoms separated under two monarchs.

Ernest Augustus, 1st Duke of Cumberland and King of Hanover (r.1837-1851), fifth son of King George III of Great Britain and brother of King William IV, by descent to his son

George V of Hanover, 2nd Duke of Cumberland (1819-1878) and King of Hanover until 1866, by descent to his son

Ernest Augustus II, Crown Prince of Hanover, 3rd Duke of Cumberland (1845-1923),

Glückselig und Sohn in 1924,

Crichton Brothers of London,

Rothschild collection.

This group is part of the additions made to 'Service D' in 1724/25 probably executed by Lewin Dedeke who according to the account of 1726/27 delivered knives, forks, spoons, candlesticks, a cistern and wine fountain, a centrepiece and wine bottles, whilst the engraving was done by the engravers Eland and Esau.

Lewin Dedeke (1660-1733) was appointed *Hofgoldschmied*, goldsmith for the court of Hanover, in 1697, a post he held until his death in 1733. The commissions from the Hanoverian court were so extensive in the prosperous years following the Allied defeat of the French at Blenheim in 1704, that several silversmiths were employed by the royal household. It appears that collaboration between masters, even on individual pieces, also took place during this period: Lewin Dedeke collaborated with another Hanover court goldsmith, Conrad Holling, from 1706 to 1727 (see W. Scheffler, *Goldschmiede Niedersachsens*, Berlin, 1965, p. 249).

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



Prince Ernest Augustus, Duke of York and Albany, circa 1717-1727,
© National Portrait Gallery, London







SILVER FROM THE KING GEORGE III HERRENHAUSEN DINNER SERVICE



Schloss Herrenhausen, circa 1708

The silver dinner service made for King George III is considered one of the largest and most important services made in the late 18th century. King George III inherited the Electorate of Hanover from his grand-father George I and was the first Hanoverian monarch to be born and educated in England declaring upon his accession '*I glory in the name of Briton*'.

Although he never visited Hanover, George continued to take a personal interest in the prosperity of Hanover, and decided in 1770 to commission a dinner service that was appropriately grand and extensive. This very large service was in fact made up of the Hanoverian Service intended for 60 to 72 persons and the Hildesheim Service for 30 to 32.

In 1772 Robert-Joseph Auguste was chosen to make the 72 setting service later called in the archives 'Service A', and by January 1777 he had submitted his final drawings. As the first pieces were delivered and approved by the King, they were immediately copied by the Hanover court goldsmith Frantz Peter Bunsen using the high silver standard of 15 *lot* to match the Parisian standard, as the cost for Auguste's pieces was prohibitive.

The first pieces were delivered in 1777 and after receiving the third delivery in 1782, the Lord Chamberlain, Heinrich-Julius Baron von Lichtenstein (1723-1789) enquired in a letter of 29 August about an order for plates and flatware confirming that he had chosen the border '*Nro. 2 à baguettes et rubans*' and '*filets*' for the flatware (see L. Seelig, *The Silver Society Journal*, 'The Dinner Service made for George III by Robert-Joseph Auguste and Frantz-Peter Bunsen, no. 28, 2012, p. 89). This flatware was part of the fourth delivery, by far the largest, made in September 1784; it comprised 216 plates, various dishes and 144 sets of flatware, the latter made by Claude-Auguste Aubry. The fifth and final delivery was made in July 1786 and comprised dish covers, pans, small covered pots and chafing dishes. At the same time, Bunsen, and after his death, his son were making copies, adding to the service until 1797.

The service was extensively used for court entertainment and to serve King George III's three younger sons, who attended the University of Göttingen and often spent time in Hanover, until Napoleon's invasion in 1803, when the service was shipped to Windsor Castle. In 1805, it was presented to 500 guests at a grand fete of German music, dance and dining. Miss Lucy Kennedy, lady in Waiting to Queen Charlotte wrote '*great preparations have been making for a month past, new furniture, pictures removed and a great collection of very fine new ones...there is also the magnificent plate which was brought over from Hanover*' (Kennedy Diary, *The MS Diary of Miss Lucy Kennedy*, Royal Library Windsor, cited in Olwen Hedley Queen Charlotte, 1975 p. 221-222). Whilst *The Gentleman's Magazine* (pt 1, 1805, p. 262-264) reported '*it may truly be said it was his Majesty's fete, everything was done by the direction and under the superintendence of his Majesty*'.

The service thereafter remained at Windsor, stored in a dedicated silver chamber, until 1814 when it was finally returned to Hanover now elevated to a Kingdom under Ernest-Augustus of Hanover (1771-1851), Duke of Cumberland crowned in 1837. Additions were made in preparation for King George IV's visit in 1821 and to reflect the change in dining fashion from *service à la française* to *service à la Russe*, bases were added to wine coolers, and also new plates, dishes and flatware were made by Franz Anton Nübell and Johann Christian Peter Neuthard. However, Ernest Augustus only decided in 1841 to have his father's cypher engraved on 2,226 pieces by Johann Carl Matthias.

During the 1866 Austro-Prussian War, Hanover was invaded and absorbed into the new German state. The service was transported to Austria and in 1924 a large part was sold to the dealer J. Glückselig und Sohn who resold it the same year to the Crichton Brothers of London. One part was then acquired by Louis Cartier, later sold at Sotheby's Monaco on 25-27 November 1979, whilst the second part was acquired by the French branch of the Rothschild family who bequeathed part of it to the Louvre while another part was sold by his heirs and is now at Waddesdon.

*32

A LOUIS XVI SILVER AND SILVER-GILT TABLE SERVICE

THIRTY-FIVE TABLE-FORKS, THIRTY-SIX TABLE SPOONS, THIRTY-SEVEN TABLE KNIVES AND TWO SERVING SPOONS, WITH MARK OF CLAUDE-AUGUSTE AUBRY, PARIS, 1783, THIRTY-SIX TABLE-FORKS AND THIRTY-SIX TABLE SPOONS WITH MARK OF FRANTZ PETER BUNSEN (BUNDSSEN), HANOVER, CIRCA 1785, ONE FORK WITH MARK OF JOHANN CHRISTIAN PETER NEUTHARD, HANOVER, CIRCA 1825

Fiddle and thread pattern, each engraved with Royal cypher 'GR III' beneath Royal crown, *marked on stems and with later French control mark*, comprising:

Seventy-two table spoons

Seventy-two table forks

Seventy table knives, with steel blades stamped 'Schmalstig' weighable silver 423 oz. 1 dwt. (13,159 gr.)

The cypher is that of King George III (1760-1820), King of Great Britain and Ireland, Elector and later King of Hanover.

£40,000-60,000

US\$51,000-76,000

€45,000-67,000

PROVENANCE:

King George III (1760-1820) of Great Britain, Ireland and Hanover, by descent in the Royal family of Great Britain and Hanover until the death of King William IV in 1837, when the two kingdoms separated under two monarchs.

Ernest Augustus, 1st Duke of Cumberland and King of Hanover (r.1837-1851), fifth son of King George III of Great Britain and brother of King William IV, by descent to his son

George V of Hanover, 2nd Duke of Cumberland (1819-1878) and King of Hanover until 1866, by descent to his son

Ernest Augustus II, Crown Prince of Hanover, 3rd Duke of Cumberland (1845-1923),

Glückselig und Sohn in 1924,

Crichton Brothers of London,

Rothschild collection.

The table service comprised 144 sets of flatware made by Aubry and further 144 sets copied by Bunsen.

For large services such as King George III's service, Robert-Joseph Auguste sub-contracted the production of flatware to Claude-Auguste Aubry, Nicolas-Martin, Jean-Etienne Langlois and Pierre-Nicolas Sommé, although he often provided the design.

Claude-Auguste Aubry who was apprenticed to Jacques Duguay and Simon Gallien, and became master in 1758, specialised in flatware, working regularly for Auguste and providing amongst others a dessert service for Empress Catherine the Great.

Franz Peter Bunsen, born in Hanover in *circa* 1725, became master in 1754. In 1770 he was appointed Court Goldsmith and was chosen for the making of George III new royal service. It was initially thought that it would take four years to complete the service with both Auguste and Bunsen working at the same time, the later copying the former's work, however, the whole service was not finished until 1790.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





*33

A GERMAN SILVER-GILT DESSERT SERVICE

EIGHT FORKS, TEN SPOONS, A SERVING SPOON AND TWELVE SORBET SPOONS WITH MARK OF FRANTZ PETER BUNSEN, HANOVER, CIRCA 1790, FIFTEEN FORKS, THIRTEEN SPOONS AND TWELVE SORBET SPOONS WITH MARK OF JOHANN CHRISTIAN PETER NEUTHARD, HANOVER, CIRCA 1820, ONE DESSERT SPOON WITH MARK OF JOHANN JACOB GOTTLIEB MATTHIAS, HANOVER, CIRCA 1841

Plain thread pattern, each engraved with the Royal cypher 'GR III' beneath Royal crown, *marked on stems and with later French control mark*, comprising:

Twenty-four dessert spoons

Twenty-three dessert forks

Twenty-four sorbet spoons

A serving spoon,

Twenty-four silver-gilt knives, with filled handles and silver-gilt blades

Twenty-four cheese knives, with filled handles and steel blades stamped with a cutler's mark or 'Schmalstig' or 'Ritzinger'

weighable silver 115 oz 18 dwt. (3,605 gr.)

The cypher is that of King George III (1760-1820) of Great Britain and Ireland, Elector of Hanover.

£20,000-30,000

US\$26,000-38,000
€23,000-34,000

PROVENANCE:

King George III (1760-1820) of Great Britain, Ireland and Hanover, by descent in the Royal family of Great Britain and Hanover until the death of King William IV in 1837, when the two kingdoms separated under two monarchs.

Ernest Augustus, 1st Duke of Cumberland and King of Hanover (r. 1837-1851), fifth son of King George III of Great Britain and brother of King William IV, by descent to his son

George V of Hanover, 2nd Duke of Cumberland (1819-1878) and King of Hanover until 1866, by descent to his son

Ernest Augustus II, Crown Prince of Hanover, 3rd Duke of Cumberland (1845-1923),

Glückselig und Sohn in 1924,

Crichton Brothers of London,

Rothschild collection.

This service is from the silver-gilt dessert flatware ordered to complete the existing dinner service, made using the 12 lot standard unlike the first part made in 15 lot silver similar to the Paris standard.

The service delivered in 1790 by Frantz-Peter Bunsen comprised 'thirty-six dessert knife handles, some with steel and some with silver-gilt blades, together with thirty-six dessert forks and spoons, as well as thirty-six ice-cream spoons and four servers' (see L. Seelig, *The Silver Society Journal*, 'The Dinner Service made for George III by Robert-Joseph Auguste and Frantz-Peter Bunsen', no. 28, 2012, p. 91) for which there was no existing Auguste models.

Bunsen's son Johann-Daniel-Conrad (1759-1821) replaced his father as court goldsmith. In 1797 he delivered additional sets of dessert flatware; and again in 1820, forty-eight more dessert pieces were made by Johann-Christian-Peter Neuthard.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.







*34

A GROUP OF FRENCH AND GERMAN SILVER AND SILVER-GILT SERVING PIECES

THE PAIR OF SOUP LADLES WITH MARK OF PHILIPPE ROUSSEAU, PARIS, 1781; ONE SALT SHOVEL WITH MARK OF JEAN-FRANCOIS-NICOLAS ROUSSEAU, THREE WITH MAKER'S PARTLY LEGIBLE, PARIS 1780 AND 1781, TWO WITH LATER FRENCH CONTROL MARK; A PAIR OF SERVING SPOONS WITH MARK OF JOHANN CHRISTIAN PETER NEUTHARD, HANOVER, CIRCA 1815

All thread-and-leaf pattern and comprising seven silver-gilt salt shovels, two silver soup ladles and two silver serving spoons, each engraved with Royal cypher 'GR III' beneath Royal a crown, *marked on stems* 44 oz. 19 dwt. (1,399 gr.)

The cypher is that of King George III (1760-1820) of Great Britain and Ireland, Elector and later King of Hanover (1738-1820).

(10)

£3,000-5,000

US\$3,800-6,300
€3,400-5,600

PROVENANCE :

King George III (1760-1820) of Great Britain, Ireland and Hanover, by descent in the Royal family of Great Britain and Hanover until the death of King William IV in 1837, when the two kingdoms separated under two monarchs. Ernest Augustus, 1st Duke of Cumberland and King of Hanover (r. 1837-1851), fifth son of King George III of Great Britain and brother of King William IV, by descent to his son George V of Hanover, 2nd Duke of Cumberland (1819-1878) and King of Hanover until 1866, by descent to his son Ernest Augustus II, Crown Prince of Hanover, 3rd Duke of Cumberland (1845-1923), Glückselig und Sohn in 1924, Crichton Brothers of London, Rothschild collection.



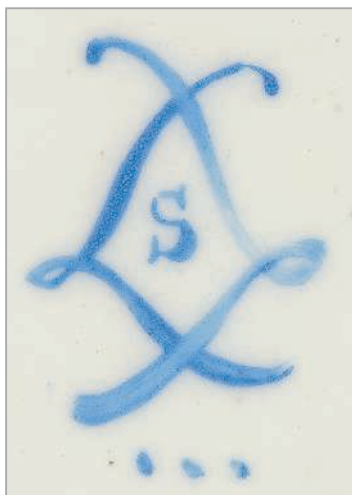




35

A SÈVRES LATER-DECORATED PART DESSERT-SERVICE OF A TYPE ASSOCIATED WITH MADAME DU BARRY

THE MAJORITY OF THE PORCELAIN 18TH CENTURY, INTERLACED L MARKS ENCLOSING DATE LETTER S FOR 1771, ONE PLATE WITH DATE LETTER T FOR 1772, ONE SEAU WITH DATE LETTER P (?) FOR 1768, VARIOUS INCISED LETTERS AND NUMERALS, PAINTER'S MARK FOR JEAN-NICOLAS LE BEL, *LE JEUNE*, AND JEAN-BAPTISTE TANDART, THE DECORATION 19TH CENTURY



(detail of the Sèvres mark)

Decorated with gilt-scroll D and painted floral garland B entwined cyphers, the borders with vignettes of putti amongst clouds within gilt shaped-oval cartouches, flanked by garlands of flowers, laurel wreaths and baskets of flowers, within dark-blue band and gilt dentil rims, comprising:

- | | |
|--|--|
| Four two-handed monteiths | Two large two-handed bottle-coolers |
| Three two-handed bottle-coolers, smaller | Three two-handed bottle-coolers, smaller |
| Seven smaller two-handed bottle-coolers | Two large shaped-circular bowls |
| Two shaped-circular bowls, smaller | Four shaped-circular serving-dishes |
| Four shell-shaped dishes | Two shaped-square dishes |
| Five oval dishes, in sizes | Nine shaped-circular luncheon-plates |

Thirty-two shaped-circular dinner-plates

In seven fitted wooden travelling-cases, the locks with one key

The large two-handed bottle-coolers (seaux à bouteilles) - 7½ in. (18.8 cm.) high

£20,000-40,000

US\$26,000-51,000
€23,000-45,000

PROVENANCE:

Acquired by Adèle Hannah Charlotte, Baroness Salomon de Rothschild (1843-1922).
Rothschild collection.

LITERATURE:

D. Cooper, *Les grandes collections privées*, ed. Du Pont Royal, Paris, 1963, p. 170.

David Peters, *Sèvres Plates and Services of the 18th Century*, Little Berkhamsted, 2005, Vol. II, p. 498.

In 1770, Madame du Barry, Louis XV's last mistress, ordered a large porcelain service from Sèvres comprising 322 pieces. It was decorated with DB cyphers but the borders had pendant floral garlands divided by antique vases, differing from those on the present lot. The service was delivered to her in August 1771.

Surviving archival evidence at Sèvres suggests that two years later, in 1773, Sèvres began work on another service for the comtesse du Barry. This also had central DB cyphers, but this time the borders were very similar to those on a service produced in the same year (1773) for Queen Maria Carolina Luisa, wife of Ferdinando IV, King of Naples and the Two Sicilies. Queen Maria Carolina's service had CL cyphers (she was known as Charlotte-Louise in France), and the borders of her service are very similar to those of the present lot, with baskets of flowers, garlands of laurel and panels painted with putti.

The archives at Sèvres do not record a service of this design being completed for Madame du Barry. Only a small number of plates of this design appear to have been made, and work on the service appears to have stopped. By the end of 1773, the pieces which were only partially decorated were sent to storage in the *Magasin de Blanc* (a store which was usually used for wares which were still undecorated). At a later date they were sold off and subsequently the decoration on these pieces was 'completed' (in slightly varying ways) in the 19th century. It is not clear why production was halted. A few months later, in May 1774, Louis XV died and Madame du Barry, who was deeply unpopular with the new Queen Marie-Antoinette (among others), was banished to a convent at the Abbey du Pont-aux-Dames. She remained there for a year before being allowed to leave, and eventually she was able to return to Château de Louveciennes, which Louis XV had given to her for her use in 1769. Madame du Barry was at Louveciennes when she was arrested on 22nd September 1793.

An inventory (dated 18th January 1795) of Madame du Barry's chattels seized from Louveciennes records her 1771 service (described as *service fond blanc à guirlandes et petites vases avec le chiffre DB*). Another small service was described as *service fond bleu et blanc avec médaillons représentant des Amours*. At first sight this description could relate to the design of the present service, but the inventory does not mention *chiffre DB*, and David Peters has identified it as a service listed in the archives which was the third service which the comtesse du Barry acquired.

As the present service bears date letters for 1771, two years before the second DB cypher du Barry service was begun, it cannot belong to the category of unfinished pieces which were stored and recorded in the *Magasin de Blanc* on 1st January 1774. Instead, the present group is composed of largely 18th century porcelain blanks which have been decorated in the 19th century (the group may include 18th century pieces which formerly had simple decoration which was removed and then replaced with grander decoration in the 19th century). In his definitive work on 18th century Sèvres services, David Peters notes that the



Salle à manger of a Rothschild residence, Paris, photographed by Derry Moore, illustrating *in situ* lot 35 ©Derry Moore

surviving pieces associated with this service fall into three categories; *assiettes unies* with enamel and gilded decoration applied at Sèvres in the 18th century, *assiettes unies* entirely (or partly) with 18th century Sèvres enamel decoration, but with later 19th century gilded decoration, and *assiettes unies* and other service forms with 'entirely or probably entirely' 19th century enamel and gilded decoration. The present lot falls into the latter category, where Peters notes the group as belonging to a private Parisian collection.

Rothschild Family archives indicate that the service was from *la Collection de Baronne Salomon de Rothschild*, so it must presumably have been acquired by Adèle Hannah Charlotte (1843-1922), who married Baron Salomon James de Rothschild (1835-1864) in 1862. It is not known when the baroness acquired it, but it is interesting to note that the three *seaux* of the same type which were in the Sotheby's Mentmore sale of May 1977 had been at Mentmore since at least 1883. As Mentmore was a Rothschild house, it is possible that those pieces were once part of the present service. Other pieces which have surfaced on the market include a pair of *seaux*, and a smaller *seau*, from the collection of Brigadier-General R.J. Cooper by descent from his maternal grandfather, Edward Wheler Mills (1801-1865), which were sold by Christie's on 30th October 1947, lot 53.

For further information on this lot, please see christies.com





36

**JEAN-BAPTISTE PATER
(VALENCIENNES 1695-1736 PARIS) AND STUDIO**

Les Amants Heureux

oil on canvas

18 x 20 $\frac{7}{8}$ (45.5 x 53.4 cm.)

£60,000-80,000

US\$76,000-100,000
€68,000-90,000

PROVENANCE :

Alfred de Rothschild (1842-1918), Halton House, Buckinghamshire,
by 1884.

Art market, London, July 1946.

Rothschild collection.

LITERATURE :

C. Davis, *Catalogue of the Works of Art forming the collection of Alfred de Rothschild*, I, London, 1884, as 'Pater', unpaginated, no. 69, incorrectly listed as on panel.

Collections de Mr Le Baron Alfred de Rothschild Seamore Place et Halton, Paris, 1901, as 'J. B. Pater'.

F. Ingersoll-Smousse, *Pater*, Paris, 1928, pp. 39 and 205, no. 17, fig. 214, incorrectly listed as on panel, as 'probably the work of an English artist after Pater'.

D. Cooper ed., *Les grandes collections privées*, Paris, 1963, p. 173, illustrated on the front cover.

We are grateful to Dr Martin Eidelberg for his assistance.



37

**ATTRIBUTED TO JEAN-BAPTISTE PATER
(VALENCIENNES 1695-1736 PARIS)**

La Danse

oil on copper
14 x 18½ in. (35.6 x 46 cm.)

£20,000-30,000

US\$26,000-38,000
€23,000-34,000

PROVENANCE :

Alfred de Rothschild (1842-1918), Halton House, Buckinghamshire,
by 1884.
Art market, London, July 1946, where acquired,
Rothschild collection.

EXHIBITED :

Paris, Galerie Charpentier, *Danse et Divertissements*, 1948-1949, no. 164.

LITERATURE :

C. Davis, *Catalogue of the Works of Art Forming the Collection of Alfred de Rothschild*, I, London, 1884, unpaginated, no. 66, as 'Pater', incorrectly listed as on panel.

Collections de Mr Le Baron Alfred de Rothschild Seamore Place et Halton, Paris, 1901, as 'J.B. Pater'.

F. Ingersoll-Smousse, *Pater*, Paris, 1928, pp. 17, 55 and 129, no. 240, fig. 55, as 'Jean-Baptiste Pater', incorrectly listed as on panel.

D. Cooper ed., *Les grandes collections privées*, Paris, 1963, p. 173, as 'Pater', illustrated on the front cover.

We are grateful to Dr Martin Edelberg for his assistance.

A LOUIS XV GILTWOOD AND POLYCHROME-PAINTED FIRESCREEN

MID-18TH CENTURY, PROBABLY GERMAN

The pierced frame naturalistically carved overall with oak branches issuing leaves with acorns, the shaped top rail centred by a horn and dagger set against a folding drape and flanked by a pair of eagles to each shoulder, the uprights modelled as rifles hung with hunting trophies depicting a hare to one side and a dagger and satchel to the other, enclosing a rising panel covered in red velvet with a cut-velvet band, on scroll end supports carved with *rocaille* and acanthus

£20,000-30,000

US\$26,000-38,000
€23,000-34,000

PROVENANCE:

Rothschild collection.







■ ~39

A LOUIS XIV ORMOLU-MOUNTED EBONY,
BRASS AND TORTOISESHELL BOULLE
MARQUETRY PEDESTAL CLOCK 'L'AMOUR
TRIOMPHANT DU TEMPS'

THE CASE ATTRIBUTED TO ANDRE-CHARLES BOULLE,
THE MOVEMENT SIGNED GAUDRON, PARIS, CIRCA 1710

The case surmounted by a winged putto emblematic of Love holding Time's scythe, the Roman cabochon dial with enamel plaque signed 'GAUDRON/ A PARIS', with further plaque below, above a reclining figure of Father Time on a drapery-swagged base, the pedestal with rectangular marquetry panel inlaid in blue-stained horn with monogram 'LS', with ram's mask mounts to the angles, the plinth with acanthus-capped hairy paw feet, raised on a shaped base, the twin barrel movement with later Brocot dead beat escapement and count wheel strike to bell, the movement probably original, the back plate signed 'Gaudron AParis' 94 in. (238.5 cm.) high; 29 in. (73.5 cm.) wide; 16 in. (40.5 cm.) deep

£80,000-120,000

US\$110,000-150,000
€90,000-130,000

PROVENANCE:

Collection Léon Fould (1839-1924), and by descent.



Interiors of a Rothschild residence, Paris, photographed by Derry Moore, illustrating *in situ* lots 8, 12, 15 and 39 ©Derry Moore



The almost identical clock and pedestal sold from the Akram Ojeh collection, Christie's Monaco, 12 December 1999, lot 44.



The related clock and pedestal
©The Wallace Collection



André-Charles Boulle (1642-1732),
design of a cartel clock
©Musée des Arts Décoratifs, Paris

This marquetry pedestal clock/regulator can be confidentially attributed to André-Charles Boulle (1642-1732) based on a nearly identical drawing by Boulle entitled 'Design for a wall clock with *L'Amour vainqueur de Temps*', now in the Musée des Art décoratifs (inv. 723 D 6). The winged putto with scythe surmounts the recumbent figure of Chronos or Time holding a pair of weighing scales and represents 'Love triumphing over Time'; imagery from a woodcut by Niccolò Vicentino (*fl.* 1510-1550), also on a no longer existing fresco by Pordenone for the Palazzo d'Anna, Venice. The figure of Time was designed by François Girardon (1628-1715), and is the principal figure on the basin of Saturn at Versailles. Related clocks were in Boulle's workshop; in the inventory of 6 October 1715 for the 'Act de Delaissement' when Boulle retired: 'Quatre figures de Temps de ronde bosse pour des pandulles, 300l', and on a later inventory of 1732 compiled following Boulle's death, which lists: 'Une boete contenant les modeles de la pendula de M. Desmarais dont le Temps couche est de M. Girardon'. Many examples of this model exist based on this allegorical theme: a closely-related comparable on a pedestal, attributed to Boulle, c. 1712-20, is in the Wallace Collection (F 43), and another, with movement signed by Charles Le Bon (1678-after 1739), formerly in the collection of the comte de Toulouse, c. 1719, is now in the Musée du Louvre (OA 6746) - a contemporaneous drawing of this model by Gilles-Marie Oppenord (1672-1742) survives (J-N. Ronfort, *André Charles Boulle*, Paris and Frankfurt, 2009, p. 342, cat. no. 76).

Further examples of this clock but without a pedestal include: one in the J.P. Getty Museum, 1715-25 (72.DB.55), another formerly in the collection of Cardinal Pietro Ottoboni, c. 1712, now in the Gulbenkinian Museum, Lisbon (Inv. 256); one in the Rothschild Collection at Waddesdon Manor, c. 1720 (W1/21/2); another in the Royal Collection at Windsor Castle, with replacement movement supplied by Benjamin Lewis Vulliamy (1780-1854) (RCIN 30013), and an example illustrated in P. Kjellberg, *Encyclopédie de la Pendule Française*, Paris, 1997, p. 53. A further example with movement by Le Bon, which also shares the same pedestal feet, is in the Musée des Antiquités, Rouen (Tardy, *French Clocks*, Paris, 1981, vol. I, p. 153). An example, formerly the property of Lydie d'Harcourt, marquise de Pomereu, sold from the collection of Robert de Balkany, Christie's, London, 22-23 March 2017, lot 75.

Clearly the richly mounted and inlaid pedestal of this clock was specifically designed to support this model as similar pedestals together with identical clocks are now in the Louvre and Národní Technické Museum, Prague. In addition to the Wallace example discussed above, a clock signed Gaudron has a pedestal with identical marquetry panel but in *première-partie* rather than the *contre-partie* found on the clock offered here, sold from the collection Akram Ojeh at Christie's Monaco, 12 December 1999, lot 44. They both share identical marquetry designs of the interlaced L and cross hatched panels, with the outer borders replaced with a gilt-bronze frieze - and are almost certainly from the same commission.

A similar clock and pedestal was sold at Christie's, London, 2 July 1981, lot 44; a *cartonnier*, attributed to Boulle and Gaudron was sold 12 December 1996, and subsequently from the collection of Robert de Balkany, Christie's, London, 23 March 2018.



BARON VAN HOORN'S BOULLE CABINETS





A PAIR OF LOUIS XVI ORMOLU-MOUNTED EBONY, PEWTER, BRASS AND TORTOISESHELL BOULLE MARQUETRY CABINETS

CIRCA 1780, USING EARLY 18TH CENTURY ELEMENTS ATTRIBUTED TO ANDRÉ-CHARLES BOULLE, PROBABLY SUPPLIED BY PHILIPPE-FRANÇOIS JULLIOT

Each with a later breakfront porphyry top above an egg-and-dart moulding centred by a scrolling foliage frieze, above three doors, the central panel inlaid *en contre-partie*, surmounted by a Bacchic mask with tied hair, the centre with a figure emblematic of the Seasons, one depicting Autumn the other Winter and both on a shaped pedestal with paw feet, the flanking panels decorated with arabesques and waisted panels with ram's masks, one inlaid *en première partie*, each angle with pierced angled *agraffes*, the sides decorated with putti and arabesque motifs, on a shaped plinth with rosettes and toupie feet, the two central spiralling, each door veneered to the reverse in amaranth

60½ in. (154 cm.) wide; 60¾ in. (154.5 cm.) high; 16¼ in. (41.5 cm.) deep

(2)

£600,000-1,000,000

US\$760,000-1,300,000

€680,000-1,100,000

PROVENANCE :

Collection of baron van Hoorn van Vlooswyck, his sale, Paris, 22 November 1809, lot 578.

Collection of the 3rd Earl Brownlow, Ashridge Park, Hertfordshire, sold by his executors at Christie's, London, 3 May 1923, lot 85 (1000gns to Partridge).

Collection of Mary (May), Duchess of Roxburghe (1878-1937), and by descent until

Collection of the Duke of Roxburghe, 2 Carlton House Terrace, London, sold Christie's, London, 31 May 1956, lot 160 (1650gns to Camerons).

Rothschild collection.

LITERATURE :

M. Jourdain, 'French Furniture in the Duchess of Roxburghe's Collection - I', *Country Life*, 14 November 1931, p. xxix and fig. 2.

Inventory after death of the Dowager Duchess of Roxburghe, 1937, no. 160 (2 Carlton House Terrace, S.W.1., principal landing & stairs to ground floor).

A. Pradère, 'Baron van Hoorn: an amateur of Boulle, Antiquity, and the Middle Ages under the Empire', *Furniture History Society*, vol. 43, 2007, p. 212.

This magnificent pair of Boulle marquetry cabinets is *en suite* with a pair of similarly decorated cabinets in the Royal Collection, now at Windsor Castle (RCIN 21631). This ensemble is undoubtedly the production of a *marchand-mercier*, in all probability a member of the Julliot dynasty. Constructed in the 1780s using early 18th century elements attributed to André-Charles Boulle, they epitomize the fashionable revival of Boulle furniture of the late 1770s and 1780s, and were recorded in the celebrated collection of Dutch amateur baron van Hoorn van Vlooswyck (1743-1809).

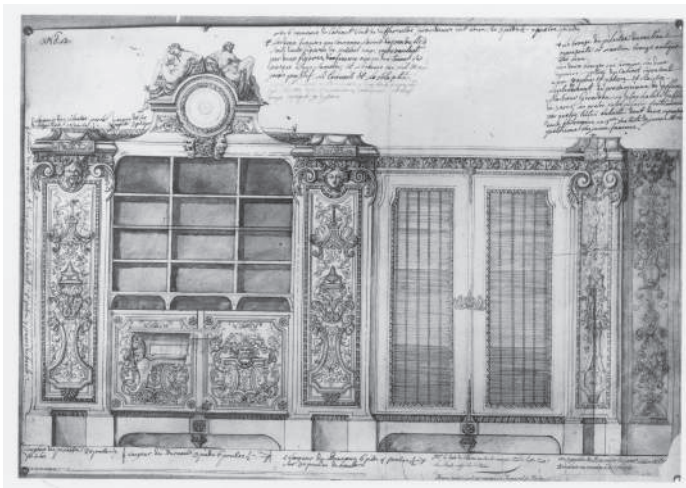


Engraving depicting the hôtel particulier of Baron van Hoorn, rue d'Enfer, Paris





The cabinet attributed to André-Charles Boulle sold from the Wildenstein collection, Christie's, London, 14-15 December 2005, lot 5.



A design for a bookcase, unknown, after Andre-Charles Boulle, after 1715. Formerly Kunstgewerbemuseum / Staatlichen Schlosser und Garten, Berlin ©The Wallace Collection



The 'Londonderry Cabinet', c.1775 by Etienne Levasseur, Wallace Collection, London ©The Wallace Collection

FROM BOULLE TO JULLIOT

Their tripartite composition, as well as the use of large scale bronze casts from Boulle's workshop (in this case, allegories of the Seasons), combined with neoclassical elements such as the egg-and-dart cornice and toupie feet, are typical of the Boulle revival production developed by the *marchand* Claude-François Julliot (1727-94) from the 1760s-1780s. During that period, Boulle furniture was being avidly sought after by collectors to be used and displayed in studies, libraries and art galleries, where it was associated with Dutch paintings and sculpture collections. This new taste was illustrated in the interiors of the fashionable financiers Blondel de Gagny, Radix de Sainte-Foix, and Grimod de la Reynière, among others.

Julliot drew inspiration from early 18th century tripartite cabinets by André-Charles Boulle as described in Boulle's inventory of the 6th October 1715 for his 'Act de Delaissement' when he retired and handed the business over to his four sons. Two pairs are described with three doors in marquetry with bronze mounts intended to be gilded is described as follow:

'une armoire de six pieds de long en marqueterie et de bronze a trois portes faite a la reserve de quelques bronzes et preste a dorer; commandee, valant 1000l'

Une parielle armoire qui est la contre-partie de celle mentionnee cy-dessus etant egalement commandee, valant 850l'

The panels and mounts visible on the present pair may therefore have been re-used from these tripartite cabinets recorded in the inventory or from a similar pair from Boulle's workshop. A Louis XIV cabinet of this type, attributed to André-Charles Boulle, was also recorded in the van Hoorn sale and was sold from the Wildenstein collection, Christie's, London, 14-15 December 2005, lot 5.

It is also possible, however, that the panels used for the cabinet doors could have originally been part of large-scale *bibliothèques*, which were amongst Boulle's most ambitious projects. Identical ormolu-framed marquetry panels and ormolu masks, scrolled volutes and rosettes are indeed seen in a drawing after Boulle (illustrated, formerly Kunstgewerbemuseum / Staatlichen Schlösser und Gärten, Berlin). These panels relate in form to those described in the important book-cabinet supplied by Lazare Duvaux to Ange-Laurent La Live de Jully (1725-1779) and made up of several book-cabinets linked by similar upright panels, which sold in 1770; a drawing of the panels survives in the Palazzo Rosso in Genoa. The cabinet's design also relates to similar large-scale cabinets made by Etienne Levasseur (1721 - 1798), a pupil of one of Boulle's sons and known to have supplied furniture to Julliot in the 1770s-80s. Almost identical ormolu-framed marquetry panels with masks, scrolled volutes and rosettes are seen on the Wallace Collection's 'Londonderry Cabinet', attributed to Levasseur (F390), and illustrated in P. Hughes, *The Wallace Collection Catalogue of Furniture* Vol. II London 1996 pp.546-50).

Other contemporary cabinet makers worked in the Boulle-revival style such as Weisweiler, Montigny, Joseph Baumhauer and further cabinets with identical allegorical figures of the four seasons and similarly inlaid plinth include a pair of *meubles d'appui* attributed to Adam Weisweiler, formerly in the collection of Baron Salomon de Rothschild sold from Schloss Schillersdorf at Christies New York on the 27th May 1999 lot 250 (illustrated) and another pair attributed to Adam Weisweiler, sold from the Wildenstein collection, Christie's, London, 14-15 December 2005, lot 25; a single one from the collection of the late Marquess of Lincolnshire and formerly at Carrington House; and a *commode à vanteaux* attributed to Philippe-Claude Montigny now in the J. Paul Getty Museum, Los Angeles. c.1785-90, (inv. 72.DA.71). Although attributed to different cabinet makers, this whole group was certainly masterminded and supplied by the *marchand* Claude-François Julliot who would have collaborated with different *ébénistes* for various commissions.

BARON VAN HOORN VAN VLOOSWYCK

This superb pair of cabinets is first recorded in the 1809 sale of the Collection of Baron van Hoorn van Vlooswyck (1743-1809). A Dutchman, known as le baron de Hoorn spent a large part of his youth in Italy. He assembled one of the most important collections of engraved stones (which was sold to Louis Bonaparte, King of Holland), lapis lazuli objects and antiquities. The Rothschild cabinets were described as lot 580 of the de Hoorn sale in Paris on 22 November 1809, lot 578, and were *en suite* with the pair now at Windsor Castle (lot 577):

'577. Un meuble ouvrant à trois battans, à dessin de rinceaux d'ornement, tant en marqueterie première partie qu'en bronze, enrichi de quatre équerres, d'enroulements d'ornement & mascarons, avec moulure et corniche à rinceaux, iquerres & filets en bronze; morceau vraiment pur et capital. Haut. 56 po. [151.2 cm. high]; Larg. 43 [116 cm. wide]; prof. 16 [43.2 cm.].

578- Deux cabinets pouvant faire suite aux précédents, attendu la ressemblance des panneaux du milieu, qui sont enrichis chacun d'une des figures des quatre saisons; les bases et corniches de même, couvertes chacune d'un marbre blanc. Haut. 58 po. [157.8 cm.], prof. 16. [43.5 cm.]'

Baron van Hoorn had a vast collection of Boulle furniture which included no less than eleven *bas d'armoires* with three doors. Most of these pieces were conceived in the second half of the 18th century. As the 1809 catalogue has avoided the usual florid epithets of 18th century sale cataloguing, it is important to note the phrase '*morceau vraiment pur et capital*', which suggests a work by Boulle himself.

Baron van Hoorn lived in a Paris *hôtel particulier*, the *hôtel Vendôme* in the rue d'Enfer. He died at the age of 65 and in his will he stipulated that his '*cabinet universel soit vendu à Paris dans ma maison sans y ajouter ou retrancher d'autres choses qui ne m'ont appartenu!*' Amongst the numerous masterpieces in 'Boulle marquetry' in the 1809 sale there was another cabinet (lot 579), mentioned above, sold from the Widenstein collection, Christie's, London, 14-15 December 2005, lot 5, a table almost certainly supplied by Julliot, lot 588, almost certainly formerly in the collection of Aranc de Presle and also sold from the Widenstein collection, Christie's, London, 14-15 December 2005, lot 190, a pair of cabinets on stand stamped by Jacques Dubois and also probably supplied by Julliot for Aranc de Presle, sold at Christie's, Paris, 16 December 2008, lot 2; a pair of torchères, lot 593 in the 1809 sale, now at the J. Paul Getty Museum, Los Angeles (inv. 87.DA.5).

THE WINDSOR CABINETS

Recent examination and comparison of the Rothschild pair and Windsor pair proves both pairs were conceived together as an ensemble. Although of different width, the central panels on both pairs are of the same design, either *en première-partie* (on the Windsor pair) or *en contre-partie* (on the Rothschild pair), and each with a figure of the Four Seasons. The mounts used on both pairs are a fascinating mixture of Louis XIV *circa* 1715 and Louis XVI *circa* 1785 mounts, some of the same model indicating that Julliot used some early 18th century elements by Boulle, which he supplemented by matching later Louis XVI mounts, now scattered between the two pairs and within each pair.

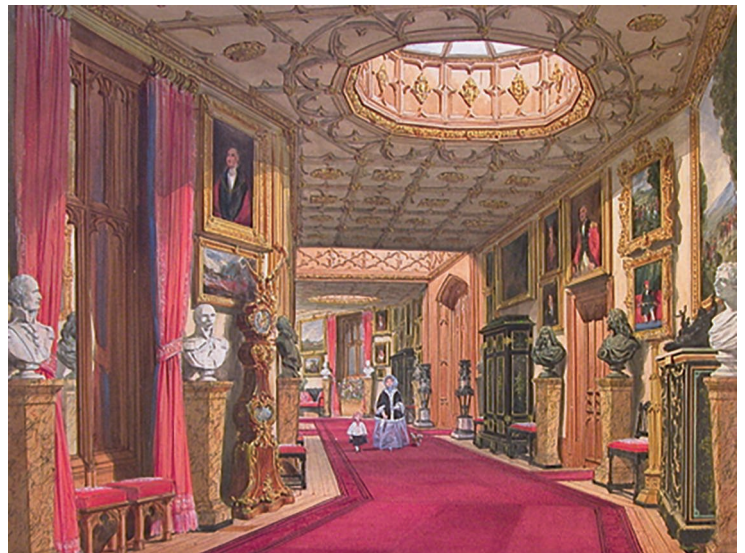
The Windsor cabinets (illustrated in H. Roberts, *For The King's Pleasure The Furnishing and Decoration of George IV's Apartments at Windsor Castle*, London, 2001, p.264), may have been purchased by George, Prince of Wales (later George IV) from the dealer Robert Fogg in 1813 at a cost of £840 (PRO LC 11/14 2 February 1813). They were formerly placed in the Pediment Stores, Carlton House and were sent to Morel and Seddon on 2 and 8 December 1828. Interestingly, the Windsor pair was listed in 1813 together with another pair described as '2 less do. [ditto]' suggesting the Rothschild pair might have been part of the Royal Collection and subsequently sold from George IV's Collection,



Related cabinet attributed to Philippe-Claude Montigny, J. Paul Getty Museum, Los Angeles ©J. Paul Getty Trust



Related cabinet attributed to Adam Weisweiler sold at Christie's, New York, 27 May 1999, Lot 250



Angle of the Grand Corridor, Windsor Castle by Joseph Nash (1809-1878), depicting one of the 'Windsor cabinets' ©National Trust / Sue James



The present cabinets photographed *in situ* at Ashridge, Park Hertfordshire, unpublished, taken 13 August 1921.
©Country Life Images



One of the present cabinets photographed *in situ* at 2 Carlton House Terrace, London, *circa* 1930
©Country Life Images



One of the present cabinets photographed before the 1956 Roxburghe sale ©Christie's

together with other French furniture pieces such as the Levasseur's bibliothèque now at the Wallace Collection (F390) – although these cabinets do not feature in the 1836 Buckingham Palace sale (Phillips, Neale & Sons, 11-13 August 1836) nor in any other Royal sales held by Christie's.

ASHRIDGE PARK, HERTFORDSHIRE

These cabinets can be first identified at Ashridge Park in Hertfordshire in *circa* 1864, where a single cabinet appears in a photograph of Lady Marian Alford, Viscountess Alford (1817-1888) in the Drawing Room. The photograph, which is in a private collection, shows this room prior to the addition of marble columns, part of a later refurbishment, and thus allows for the image to be roughly dated. Lady Alford was an artist, art patron and author, married to John Hume Cust, Viscount Alford (1813-51), the eldest son of John Cust, 1st Earl Brownlow (1779-1853). Lord Alford inherited the magnificent Bridgewater estates in 1849. The immensely wealthy Frances Egerton, 3rd and last Duke of Bridgewater (1736-1803) had acquired a remarkable collection of paintings including the Trumbull collection and part of the spectacular Orléans collection, housed after his death in a specially commissioned 'New Gallery' at Bridgewater House, London (formerly Cleveland House). A large portion of the 3rd Duke's estate including Ashridge Park was bequeathed to his cousin, John William Egerton (1753-1823), who succeeded as 7th Earl of Bridgewater in 1803.

The cabinets probably entered the Brownlow collection as part of the Bridgewater inheritance in 1849. Francis Henry Egerton, 8th Earl of Bridgewater (1756-1829), who died unmarried and without issue, was a prolific collector of Boulle furniture at the hôtel d'Egerton in Paris. After February 1829, the valuable contents of the hôtel in Paris were shipped from Paris to Ashridge Park by the Earl's French steward/secretary Monsieur Barbier, and within this consignment 'les articles de Boulle' were mentioned although not itemized (Herts RO_Ashridge 2575). However, these cabinets do not appear in the 1830 inventory of hôtel d'Egerton compiled after Lord Bridgewater's death (Archives Nationale, MC/RE/LXVIII/12). Lord Bridgewater also referred to a bequest of Boulle furniture in his will 'works of art called commonly Boulle consisting of tables... commodes etc. etc.' to 'the proprietor or proprietress' of Ashridge Park (PROB 11/1754/3, p. 4) although unfortunately inventories for Ashridge Park have not survived. The uncertainty regarding who was to inherit was undoubtedly due to the Bridgewater succession resting with the Court of Chancery.

Alternatively, the cabinets may have come into the possession of Lord Alford through his mother Sophia, youngest daughter of Sir Abraham Hume (1749-1838), an important art patron and collector of Boulle furniture in his own right, who was married to Amelia, sister of the 7th and 8th Earl Bridgewater. Sir Abraham resided at Wormleybury, Hertfordshire, and upon his death much of his superb art collection went to his grandson, Lord Alford, at Ashridge Park, and thence to his great-grandson, 3rd Earl Brownlow.

MARY (MAY), DUCHESS OF ROXBURGHE

After the sale in 1923, the cabinets subsequently formed part of the important collection of English and French furniture of Mary (May), Duchess of Roxburghe (1878-1937), a New York heiress (née Goelet) who married in 1903 Henry John Innes-Ker, 8th Duke of Roxburghe (1876-1932); one of the cabinets was discussed and illustrated by *Country Life* in 1931. During this period, the pair was placed in the staircase hall of her magnificent residence at 2 Carlton House Terrace, London. The cabinets at this time still retained the additional gilt-bronze female masks to each flanking panel, which are likely to be of English 19th century manufacture, and that appear in 1921 photographs of the cabinets at Ashridge Park. However, these masks were evidently removed prior to their sale held by Christie's in 1956, as recorded in a Christie's photograph of the cabinets taken before the sale.

Duchess May was passionately interested in art and collecting and embarked upon an extensive remodelling of Floors Castle, the spectacular Scottish Roxburghe seat, to accommodate her collection. May decorated Floors with her own collection of art including a priceless series of 17th century Gobelins tapestries, 'The Triumph of the Gods', depicting Neptune, Ceres, Venus, Cupid and Juno as the Elements accompanied by the Seasons. Indeed, the ballroom was a specially altered in the 1930s to fit these exquisitely embroidered fabrics alongside the Duchess's expanding collection of important French furniture and Chinese porcelain as well as Old Masters, Impressionist and Modern British Art.

We would like to thank Rufus Bird Esq., Surveyor of the Queen's Works of Art, Royal Collection Trust, for his help in preparing this catalogue entry.

THE ROTHSCHILD RENAISSANCE-STYLE SERVICE



Salomon Mayer von Rothschild (1774-1855) first commissioned a large Renaissance-style service from Charles-Nicolas Odiot in 1835, starting a family tradition that would last into the twentieth century. Charles-Nicolas Odiot had taken over the family business since 1827 and proved his talent by receiving many awards at Exhibitions and prestigious commissions from French and European royal families and aristocracy such as the Sultan Mahmoud and Salomon von Rothschild.

For this sumptuous service, Odiot used the designs of Jacques-Felix Duban (1797-1870) and the services of two of the most respected sculptors at the time, Joseph-Marcellin Combette (1770-1840) and Louis-Francois Jeannest (1781-1856). The chosen style was largely inspired by a neo-renaissance decorative repertoire with exaggerated naturalistic elements, nymphs, angels and satyrs which came to typify Jacques-Felix Duban's style.

Duban had been much influenced by the architecture and decor of the *Quattrocento* and the Renaissance which he had discovered during his five-year stay in Italy after winning the Prix de Rome in 1823. Nonetheless he was so versatile that he also drew from various sources such as Gothic, Renaissance, Rococo through to the Classicism of Versailles which he successfully used in his architectural and restorations projects as well for the design of objects.

Salomon Mayer von Rothschild was the founder of the Austrian branch of the Rothschild family. He set up in Vienna in 1820 the very successful S.M. von Rothschild bank and was rewarded in 1822 with the hereditary title *Freiherr* (Baron). However after the fall of Metternich, Salomon handed over the control of the bank to his son Anselm and retired in Paris. A patron of the arts, Salomon had a fondness for the Italian and French Renaissance which explains the stylistic choice of his service.

The style was subsequently adopted by his daughter Betty Salomon (1805-1886) who had married her uncle James Mayer de Rothschild, head of the Paris bank. Throughout her life, she would remain one of Odiot's most loyal clients, commissioning large numbers of candelabra, dessert stands, *surtouts*, baskets, candlesticks and tea service between 1853 and 1886.

Her three children Edmond (1845-1934), Alphonse (1827-1905) and especially Gustave (1829-1911) followed in her footsteps and expanded this service. Gustave was, like his mother, one of Odiot's most important clients. In October 1869 he ordered 'a large service in the Renaissance style' which comprised salt-cellars and massive candelabra with three branches bought for 4198 francs similar to the pair offered under lot 41. In 1872 Gustave further added to this Renaissance service purchasing meat-dishes, vegetable dishes and candelabra, whilst in 1874, 1886 and 1896, he bought more pieces described as in the Louis XV and Louis XVI styles bringing his total purchases at Odiot between 1859 and 1896 to 150,000 francs (p.53 and 54 C. Kanowski, *Tafelsilber für die Bourgeoisie*, Berlin, 2000).



Salomon Mayer von Rothschild (1774-1855)



*41

A PAIR OF FRENCH SILVER FOUR-LIGHT CANDELABRA

MARK OF ODIOT, PARIS, CIRCA 1860-1880

On shaped triangular reeded base applied with three large foliate scrolls on lion's paws and with by fruit festoons centred by a coat-of-arms, the baluster stem cast with acanthus leaves repeated on the central socket fitted with three scrolling branches and central light, *marked underneath, stems, nozzles, branches and detachable nozzle*
19¾ in. (50 cm.)
197 oz. 2 dwt. (6,131 gr.)

The arms are those of Rothschild.

PROVENANCE :

Baron James (1792-1868) and Baroness Betty de Rothschild (1805-1886), by descent to
Baron Gustave de Rothschild (1829-1911), and by descent.

For a similar pair of ten-light candelabra from the Rothschild service, see *Chefs d'oeuvre d'une grande collection européenne*, Christie's, Paris, 5 November 2014, lot 124.

(2)

£10,000-15,000

US\$13,000-19,000
€12,000-17,000





42

A SUITE OF SIXTEEN FRENCH SILVER DESSERT STANDS

MARK OF ODIOT, PARIS, CIRCA 1860-1880

Comprising two sets of eight in two sizes, each on shaped-triangular stepped base, the smaller stands with stems formed of three angels resting on a large scrolls, holding fruit garlands applied in the centre with a coat-of-arms, their wings supporting the glass dish; the larger stands with wood core and stems formed of three foliate scrolls on large lion's paw feet and satyr mask terminal, hung with fruit garlands applied with a coat-of-arms, *marked on base, stem and cup support, the large stands stamped B17, the smaller stands B18* the smaller stands 5½ in. (14 cm.) high; the larger stands 7¾ in. (19 cm.) high gross weight 1,007 oz. 14 dwt. (31,344 gr.)

The arms are those of the Rothschild family. (16)

£20,000-30,000

US\$26,000-38,000
€23,000-34,000

PROVENANCE:

Probably Baron James (1792-1868) and Baroness Betty de Rothschild (1805-1886).

Baron Gustave de Rothschild (1829-1911), and by descent.



The Rothschild Service in H. Bouilhet, *L'orfèvrerie française aux XVIIIe et XIXe siècles: 1700-1900*, volume II, Paris, 1908, p. 176



43

A LARGE FRENCH SILVER PART COMPOSITE DINNER SERVICE

MARKS OF ODIOT AND RISLER & CARRE, PARIS, END OF THE 19TH CENTURY

In the Louis XVI style cast with laurel border and comprising: ten meat-dishes in three sizes, with fourteen liners, seven circular second-course dishes in two sizes, with five liners, two oblong sauceboats on stands, with seven liners, a circular sauceboat on stand, a mustard pot on stand, with hinged cover and liner, and a circular salver, on three hoof feet, each engraved with a coat-of-arms beneath a coronet, *marked underneath*

the largest meat dish 19¾ in. (50 cm.) long; the largest circular second-course dish 13¾ in. (35 cm.) 1,202 oz. (37,389 gr.)

The arms are those of Rothschild.

(47)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE :

Probably Baron Gustave de Rothschild (1829-1911), and by descent.







*44

A FRENCH SILVER AND PARCEL-GILT SILVER TABLE SERVICE

MARK OF J. GRANVIGNE (TETARD SUCCESSORS), PARIS, 19TH CENTURY, RETAILED BY OUZILLE LEMOINE FILS, PARIS

In rococo revival style with shells, foliate scrolls and festoons, applied with monogram AS, comprising:

Twelve table-spoons
Thirty-six table forks
Twelve dessert spoons
Twelve dessert forks
Fifteen oyster forks
Two serving spoons
Two sauce ladles
A sugar sifter
Two serving spoons, with silver-gilt shell bowls
A pair of asparagus tongs,
Ten salt spoons,
A tea spoon,

The following with filled handles:

Thirty-six table knives
Twelve fruit knives, with silver-gilt blades
Twelve cheese knives
A three-piece carving set
Pairs of salad servers with silver-gilt tines and bowls
Pairs of fish servers and
Two ice-cream spoons

Marked on stems and bowls, in two fitted wood cases lined with red chamois and stamped 'Ouzille Lemoine, Lemoine Fils Sr, Rue st Honoré.356, Paris'; together with another pair of asparagus tongs with mark of Tournon, Paris
weighable silver 232 oz. 13 dwt. (7,237 gr.)

The monogram is for Amalia Springer (1820-1899).

(178)

£7,000-10,000

US\$8,900-13,000
€7,900-11,000

PROVENANCE :

Amalia Springer Löwenstein (1820-1899) and her husband Maximilien Freiherr von Springer (c. 1808-1885) by descent to their son Freiherr Gustav Ludwig von Springer (1842-1920) and Hélène Charlotte Springer (Königswarter) (1846-1886).
Rothschild collection.





A PAIR OF TUREENS FROM THE DUKE OF
DORSET'S ROYAL AMBASSADORIAL
DINNER SERVICE

*45

A PAIR OF GEORGE III SOUP TUREENS,
COVERS, LINERS AND STANDS

MARK OF WILLIAM PITTS, LONDON, 1782 AND 1783, THE LINERS
WITH MARK OF WILLIAM EATON, LONDON, 1820

The boat-shaped partly fluted tureens on four foliate and scroll feet, and applied on centre with oval plaques figuring cherubs, with ram's mask handles and laurel leaves borders, pierced below the rim with a band of slats, the domed covers chased with rosettes and foliage, with detachable acanthus leaves terrace and reed-and-tie bud finials, the stands with acanthus leaf scroll handles and laurel borders, with plain liners, engraved with Royal coat-of-arms, *marked on stands, tureens and liners, the stands further engraved numbers and scratchweights: No3 68=7 and No4 60=10* the stands 23½ in. (60 cm.) long; the tureens 15½ in. (39.5 cm.) long 388 oz. 12 dwt. (12,087 gr.) (2)

£70,000-100,000

US\$89,000-130,000
€79,000-110,000





Sir John Frederick Sackville, 3rd Duke of Dorset, KG (1745-1799)
by Sir Joshua Reynolds ©National Trust Images/John Hammond.

PROVENANCE:

Supplied by the Royal Goldsmiths Jefferys and Jones to John, 3rd Duke of Dorset (1745-1799) for his embassy to Paris in 1784, then by descent to his son, George, 4th Duke of Dorset (1793-1815), then by descent to his first cousin, Charles, 2nd Viscount Sackville and 5th Duke of Dorset (1767-1843), who would have commissioned the liners, then by descent to the second daughter of George, 4th Duke of Dorset, Lady Elizabeth Sackville-West (1795-1870), later Baroness Buckhurst, wife of George, 5th Earl De La Warr (1791-1869), who assumed her paternal name and arms by Royal License in addition to those of West in 1843, by descent to their fourth son, Mortimer, 1st Baron Sackville (1820-1888), then by descent The Trustees of the Knole Estates; Christie's London, 20 May 1987, lot 188. Rothschild collection.

LITERATURE:

Manuscript account from the Royal Goldsmiths, Jefferys and Jones, Cockspur Street, near Charing Cross, to 'His Grace the Duke of Dorset', 1 April 1784, Kent Archives Office Mss., '4 Tureens, covers, dishes and linings - 768 [oz.] 5 [dwt.] .fa[shioning] 3[s]/- p[er] oz. - [£]326'10[s]"1[d]'. C. J. Jackson, *The Illustrated History of English Plate*, London, 1911, fig. 1057.

JOHN FREDERICK SACKVILLE, 3rd DUKE OF DORSET (1745-1799)

He was the only son of Lord John Philip Sackville (1713-1765) and his wife Lady Frances, daughter of John Leveson-Gower, 1st Earl Gower. Born in London in 1745 he was baptised at St James's, Piccadilly. He was educated at Westminster School and became MP for Kent in 1768. His parliamentary career was to be short-lived. In January 1769 he succeeded his uncle Charles Sackville as 3rd Duke of Dorset. His activities centred largely around his local region as he was appointed lord lieutenant of Kent, a position he held for nearly thirty years, and colonel of the West Kent militia for over twenty years. He was further appointed captain of the yeomen of the guard and master of the horse in 1782 but upon his change of allegiance to Pitt he resigned. In December 1783 he was sent to Paris as ambassador, taking with him an extraordinary supply of ambassadorial plate, which would have included the present lot. In August 1789 he was recalled, having been created a Knight of the Garter the preceding year. Upon his return he served as steward to the Royal household, however, it seems he spent more time and energy throughout his career in pursuing his two passions, cricket and affairs of the heart.

The Duke was one of the founding members of the Marylebone Cricket Club in 1787, regularly employed men of cricketing ability on his estates, and in his will left Sevenoaks Vine as a cricket ground in perpetuity. He commissioned a portrait of the Hambledon player Lumpy Stevens, the first ever of a paid cricketer, and was himself immortalised by John Burnby in the *Gentlemen's Magazine* in 1773:

His Grace for bowling cannot yield
To none but Lumpy in the field
He firmly strikes with bat upright
And strikes with his athletic might
Sends forth the ball across the mead,
And scores six notches for the deed.

This may have been something of an exaggeration, but he played for England against Hambleton in 1783 and seems to have acquitted himself well generally on the field. Unusually for the time he was an advocate of women's cricket, saying '*What is human life but a game of cricket and, if so, why should not the ladies play it as well as we*' (F. Haygarth, *Frederick Lillywhite's Cricket Scores and Biographies*, 1, 1862, xxii). His progressive attitude in this regard dovetails with his many flirtations and affairs, notably with Georgiana, the celebrated Duchess of Devonshire. His letters to her during his ambassadorship to France provide a revealing *précis* of the gathering political storm, although he does not seem to have let international crises deter him from attempting to bring a cricket side to play in France. That abortive attempt, in 1789, coincided with the initial skirmishes of the French Revolution and the plan had to be abandoned when the Duke retreated to Dover.



North East view of Knole, John Chessell Buckler (1793-1894), 1813 ©Christie's

This Grace the Duke of Dorset

Bo. of Jefferys & Jones,
Goldsmiths & Jewellers,
In Cockspur Street, near Charing Cross.

GOLDSMITH to His MAJESTY

1798				
Apr. 1.	12 silver table silver plates	2566.15	5/6 per 100	134.4.0
	12 porcelain dishes	276.15	at 1/2 per 100	100.6.4
	2 small oval dishes	159.10	at 1/2 per 100	51.16.9
	20 covers for ditto	337.10	at 3/4 per 100	130.15.8
	4 cupboards & covers	156.15	at 2/4 per 100	39.3.3
	2 tureens, covers, dishes & linings	768.5	at 3/4 per 100	326.10.1

Extract from Jefferys and Jones's account for the Duke of Dorset's dinner service



Detail of the Royal Arms

In 1790 he married Arabella (1769-1825), daughter of Sir Charles Cope, 2nd Bt., and his wife Catherine Bishopp. They had two daughters and a son. Known as a benevolent and slightly indolent employer, the Duke was considered kind and personable. He was a patron of the arts and a philanthropist, though his personal extravagances often outweighed these considerations subjecting him to occasional satirical treatment in the press. The Duke died at Knole on 19 July 1799 and was buried at Witherham church, Sussex. He was succeeded by his son, George John Frederick.

THE 3RD DUKE OF DORSET'S AMBASSADORIAL DINNER SERVICE

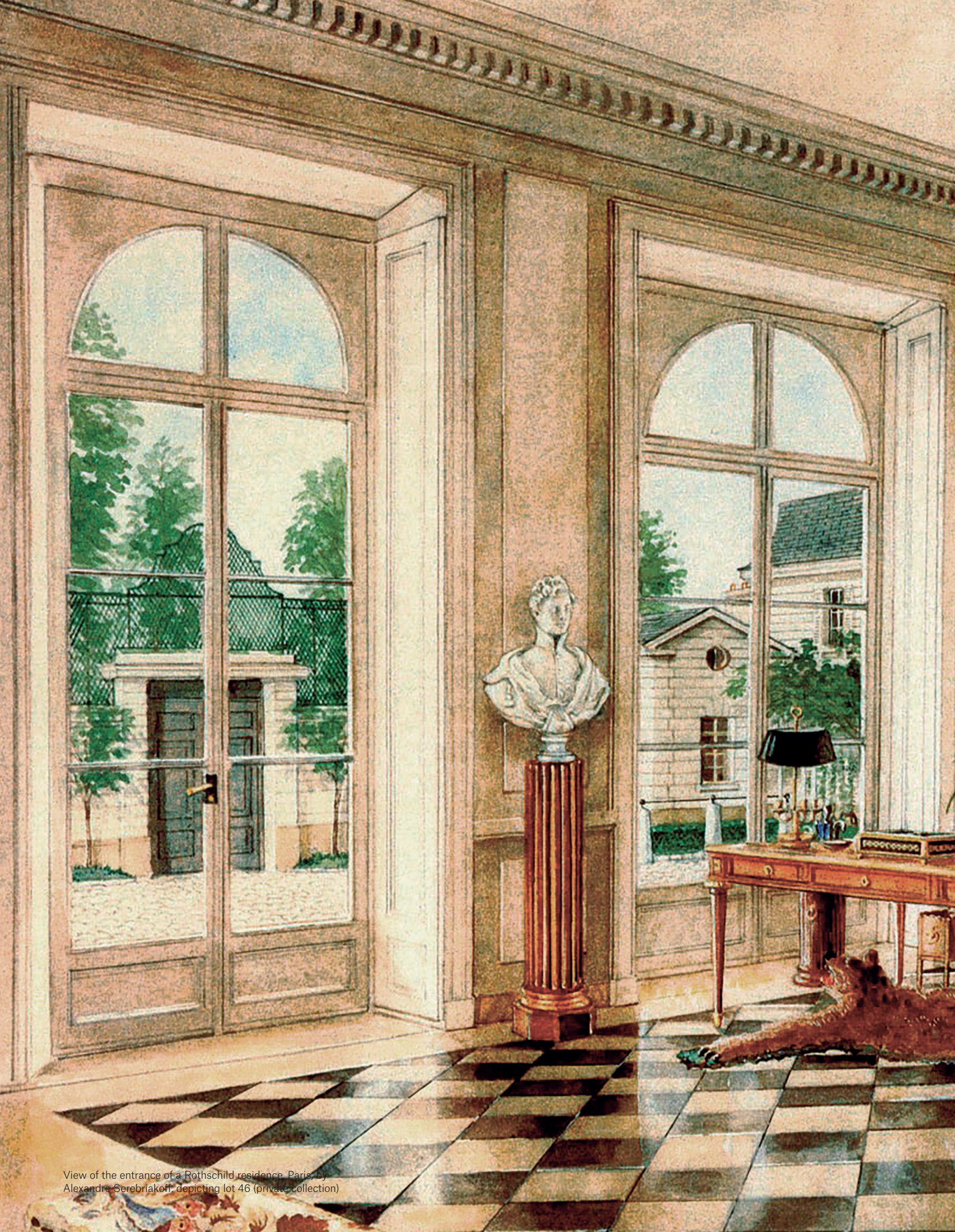
The 3rd Duke's ambassadorial dinner service was ordered from the Royal Goldsmiths, Jeffrey and Jones, of Cockspur Street, near Charing Cross. They had succeeded Thomas Heming as goldsmiths to the Crown following accusations that the latter had been overcharging the Lord Chamberlain. It is rare that the original account survives for a service from this period and it reveals that the Duke ordered some 5,269 ounces in total, considerably more than the usual grant of plate to ambassadors of 4,000 ounces. The grant of plate was made by royal warrant. On the completion of the mission it was expected to be returned to the Jewel House for re-issue. In practice this was rarely the case. Many an ambassador, officer of state or speaker, who were entitled to an issue of plate in relation to their official role, petitioned the government and crown to retain the silver.

The designs for the service, employed by the silversmith William Pitts, are appropriately inspired by French prototypes, most notably the work of the *l'orfèvre ordinaire du roi* Robert-Joseph Auguste (1723-1805). Auguste's work was known and admired in England. He had supplied foreign diplomats such as Count Gustaf Philip Creutz (1731-1785), a Swedish diplomat and statesman, ambassador to Paris in the 1770s and Earl Harcourt (1714-1777), King George III's ambassador to the French court from 1768 until 1772. The lot is closely related to a magnificent pair of soup tureens and stands by Auguste of 1775 and 1776, which were sold from the Riahi Collection at Christie's London on 6 December 2012, lot 33. It was Auguste to whom King George III turned when he commissioned a magnificent dinner service for his palace in the electorate of Hanover. This service was owned in part by the Rothschild family in the first half of the 20th century and has since been reacquired and placed on display at Waddesdon Manor.

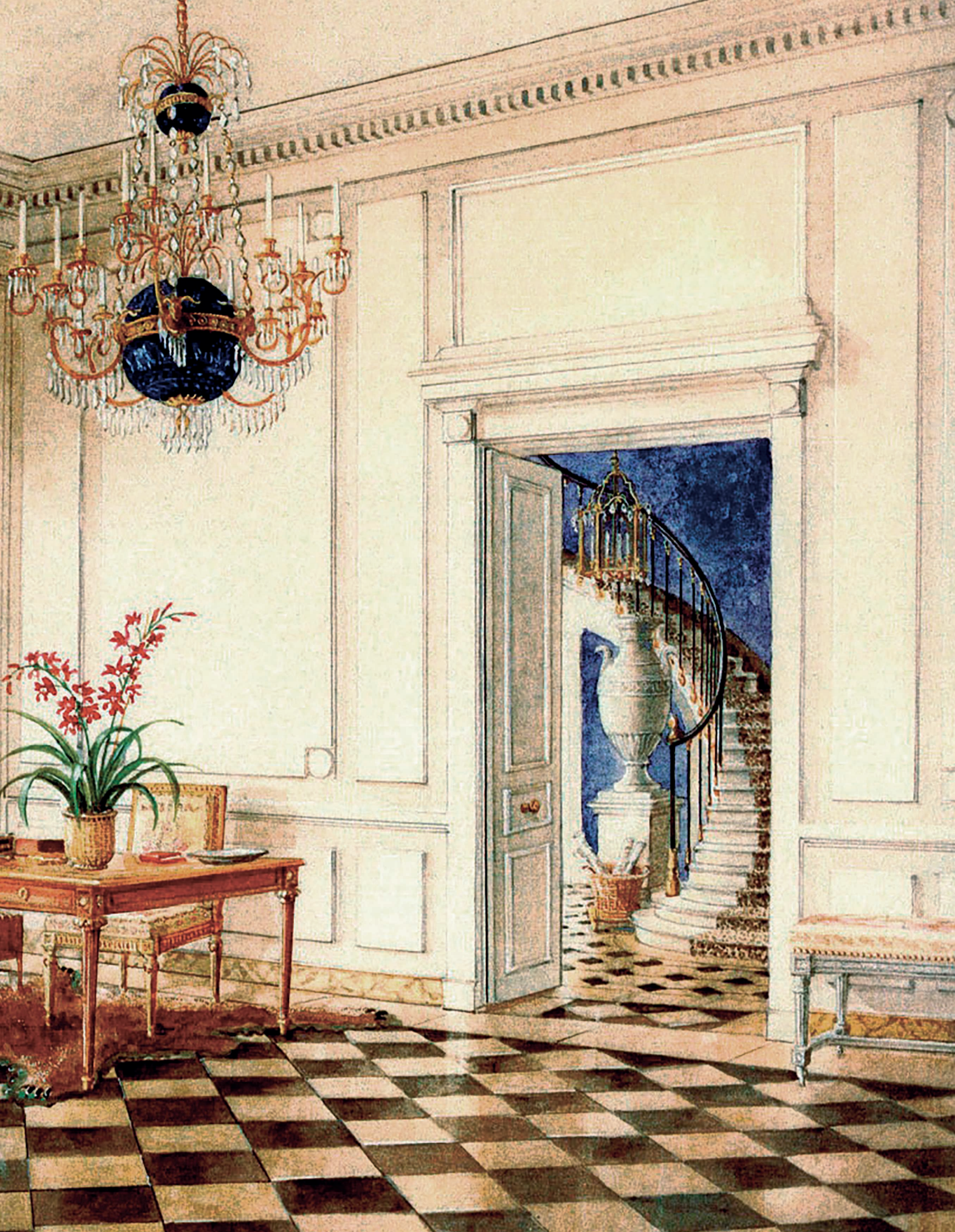
The high standing of Auguste's reputation in England is demonstrated by a letter written by the silversmith Matthew Boulton to James, 7th Earl of Findlater (d.1811), dated 20 January 1776. The great silver manufacturer and industrial innovator wrote 'as I have not seen any of the best production of Monsr. August [sic.] I therefore presume I have seen nothing. His fame I am persuaded [sic.] is found in superior Merit because I have heard so many Noblemen of good Taste [sic.] concur in ye same opinion of him - I am therefore desirous of availing myself of your Lordship's good Offices at Paris in ye Spring' (C. Lever, *Goldsmiths and Silversmiths of England*, London, 1975, p. 84).



Pair of Louis XVI soup-tureens, covers, stands and liners by Robert-Joseph Auguste, Paris, 1775 and 1776; Collection Djahanguir Riahi, Christie's London, 6 December 2012, lot 33



View of the entrance of a Rothschild residence, Paris, by
Alexandre Serebriakoff, depicting lot 46 (private collection)





46

A RUSSIAN ORMOLU AND COBALT BLUE CUT-GLASS EIGHTEEN-LIGHT CHANDELIER

EARLY 19TH CENTURY, THE BLUE GLASS POSSIBLY SUPPLIED BY THE IMPERIAL GLASS FACTORY

Hung with faceted drops, the pierced guilloché globe on a central foliate-cut orb with ram's masks issuing scrolled branches with triple drip-pans and nozzles, above a needle-hung boss, old restorations to glass
48 in. (122 cm.) high; 39.4 in. (100 cm.) diameter

£30,000-50,000

US\$38,000-63,000
€34,000-56,000

PROVENANCE:

Rothschild collection.

With its delicate ormolu construction hung with clear and blue glass, this chandelier relates to the *oeuvre* of the St. Petersburg chandelier-maker Johann Adam Fischer and his contemporaries, whose chandeliers epitomise the fashion for sumptuous and glittering furnishings at the Imperial Court during the reigns of Catherine the Great, Paul I and Alexander I. Fishers fame spread beyond St. Petersburg and his chandeliers were also acquired by patrons in Moscow, including Count Sheremetiev who in 1798 used one of Fischer's most unusual pieces at

Ostankino Palace (I. Sychev, *The Russian Chandeliers*, St. Petersburg, 2003, p. 65, fig. 321). Fischer was one of several German chandelier-makers who came to St. Petersburg in the late 18th Century. They introduced a pattern of chandelier now known as 'Catherine', which existed in two basic forms: chandeliers with a load-bearing central shafts with tiers of rings with branches and so-called basket-chandeliers with cascades of drops and central coloured glass elements (*ibid*, p. 57).

One of the foremost specialties of the Imperial Glass Factory in St. Petersburg was the production of vibrantly-coloured glass, the formula for which had been found by the eminent scientist Mikhail Lomonosov (1711-1765) around 1750 (N. Asharina *et. al.*, *Russian Glass*, Moscow, 1990, p. 22). During the first half of the 19th Century, these coloured glass pieces were decorated with intricate designs finely cut into the glass. An important position at the Imperial Glass Factory was that of artistic director or 'inventor', generally filled by prominent Russian artists and architects, who masterminded the production of the workshops and provided designs to the glass-blowers and cutters, but also to the bronze-workers, who executed mounts for vases, bowls and tazze. Jean Thomas de Thomon held this position from 1804 to 1813, Karl Rossi from 1813 to 1819 and Ivan Ivanov from 1819 to 1848. The blue glass sphere of the present chandelier was almost certainly created under the latter's tenure (A. Gaydamak, *Russian Empire*, Moscow, 2000, p. 90).





Engraving of *La Vertueuse Athénienne* after Joseph-Marie Vien (1716-1809)



Closely related *jardinière-athénienne* in the Dodge Collection



Interior of a Rothschild residence, Paris, photographed by Derry Moore, depicting lots 20 and 47 ©Derry Moore

47

A PAIR OF LOUIS XVI GILTWOOD, MARBLE AND SIMULATED-MARBLE ATHÉNIENNE-PEDESTALS

CIRCA 1775-80, POSSIBLY BY A. P. DUPAIN

Each with a circular grey-veined white marble top above a spiral bead band and leaf-tipped edge, the sunken frieze carved with scrolling foliage and flowerheads hung with beaded garlands, on inswept strung-plaster legs terminating in acanthus-sheathed hoof feet and headed by rams' heads, on a concave tripartite base centred by a pierced foliate boss with pinecone finial and berried-foolate-carved edge
37½ in. (95.5 cm.) high; 15 in. (38 cm.) diameter (2)

£40,000-60,000

US\$51,000-76,000
€45,000-67,000

PROVENANCE :

Rothschild collection.

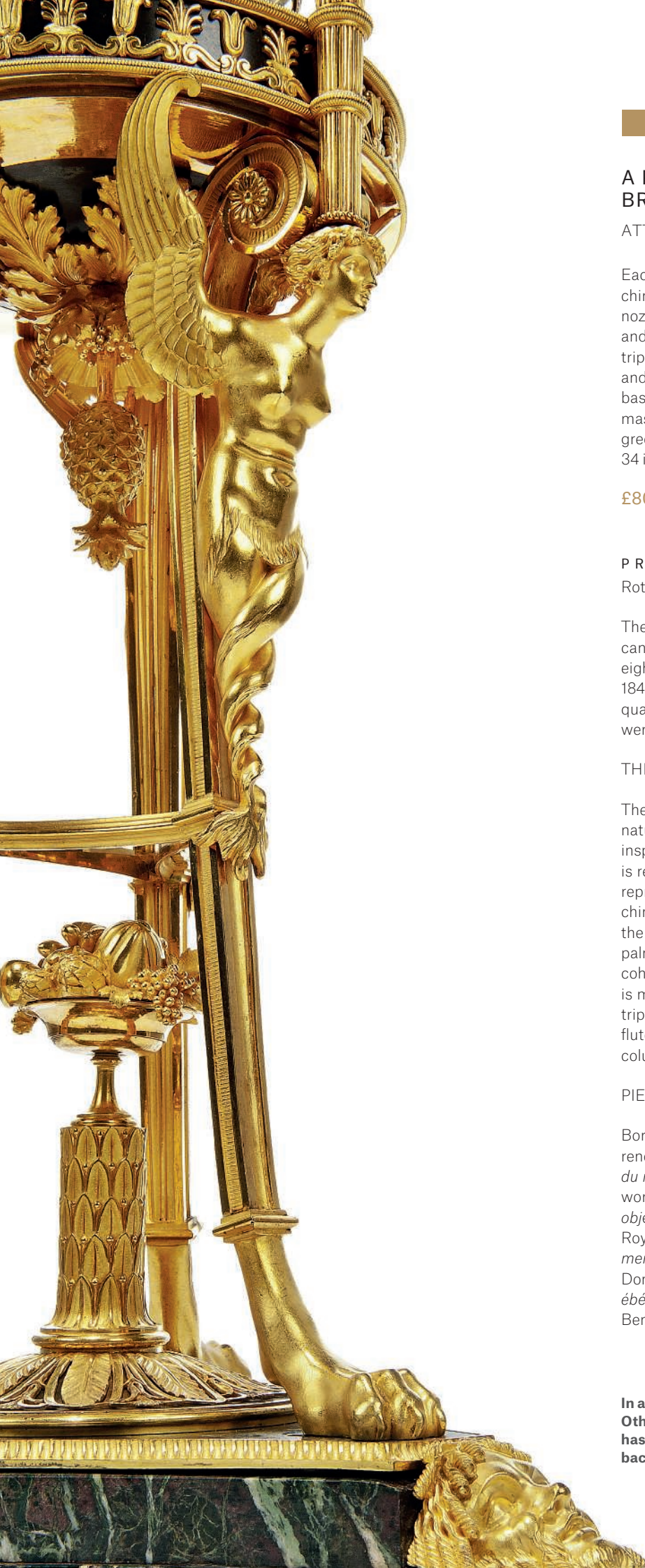
With their very fine carving, these *athénienne*-pedestals are striking examples of the revival of interest in classical antiquity that swept Paris in the 1760s and 1770s. Their design closely follows an engraving by the Strasbourg-born banker and art-lover, Jean-Henri Eberts, for a completely new and functional form of furniture derived from Greco-Roman braziers. While the engraving is undated, it appeared in an advertisement in *L'Avantcoureur* of September 27, 1773 (S. Eriksen, *Early Neo-Classicism in France, London, 1974*, p. 403, pl. 484). Eberts owned a painting by Joseph-Marie Vien (1716-1809) which depicts a similar tripod perfume burner. This painting acquired the title *La Vertueuse Athénienne* when it was engraved in 1765 (illustrated), and was presumably the inspiration for the name that Eberts gave to this new form (*ibid*, pp. 138, 385).

Eberts described the *athénienne* in the accompanying caption as a 'Nouveau Meuble/Servant/de console/de Casolette/de Rechand/de Pot de Fleurs/de Terrasse/de Reservoir', combining the functions of washstand, perfume-burner and jardinière all in one form. In Eberts's engraving, however, the *athénienne* is shown as a *brûle-parfum*, whereas the present pair – conceived with flat tops – were most probably designed as pedestals to support a candelabrum or a piece of sculpture.

*Athénien*nes like the present pair were produced by a number *menuisiers* and *sculpteurs*. Signed examples by celebrated makers such as Georges Jacob and by A.-P. Dupain are known. Similarly, between 1773 and 1776, the *maître peintre-doreur*, Jean-Félix Watin, was probably retailing examples of this form, as his engravings, *L'Art du peintre, doreur* of 1776 lists them at between 300 and 750 *livres*, depending on the quality of the gilding and carving.

Mme du Barry was among the earliest buyers of *athénien*nes, who purchased a pair for Louveciennes between May 13 and June 23, 1774. Another of this form appears in a portrait of the duc de Chartres of circa 1775 by Charles Lepeintre. Another example include a closely related pair of *jardinière-athénien*nes in the Dodge Collection (illustrated) almost certainly from the same workshop, a pair in the Wrightsman Collection in the Metropolitan Museum of Art, and a further pair in the Musée Nissim de Camondo, Paris, (illustrated at Musée Nissim de Camondo, Paris, 1983, p. 16, cat. 37), formerly in the collection of Madame Burat. Further examples that have sold at auction include a pair from the collection of René Fribourg, sold Sotheby's, London, 18 October 1963, lot 794, and a pair from the collection of the Marquis de Ganay, sold Galerie George Petit, Paris, 8-10 May 1922, lot 273.





48

A PAIR OF DIRECTOIRE ORMOLU, PATINATED-BRONZE AND MARBLE SIX-LIGHT CANDELABRA

ATTRIBUTED TO PIERRE-PHILIPPE THOMIRE, CIRCA 1795-1800

Each with a flaming finial above a tapering pedestal supported by three chimeras issuing six scrolling branches terminating in grotesque-head nozzles, on a waisted socle, the platform frieze applied with palmettes and husks above a berried acanthus boss with pineapple finial, on scrolled tripod supports with winged-sirens surmounted by fruiting cornucopia and terminating in paw feet, on a stepped *verde antico* concave tripartite base centred by a foliate boss surmounted by a fruiting urn, with bearded mask angle clasps and *toupie* feet, on a simulated marble stand with a greek-key frieze

34 in. (86.5 cm.) high; 15¼ in. (39 cm.) diameter

(2)

£80,000-120,000

US\$110,000-150,000

€90,000-130,000

PROVENANCE :

Rothschild collection.

The distinctive ornamentation and the quality of this impressive pair of candelabra recall the work of one of the greatest *bronziers* of the late eighteenth and early nineteenth centuries, Pierre-Philippe Thomire (1751-1843). Their rich decorative vocabulary, harmonious form and superb quality using a combination of materials and techniques suggest they were an important commission.

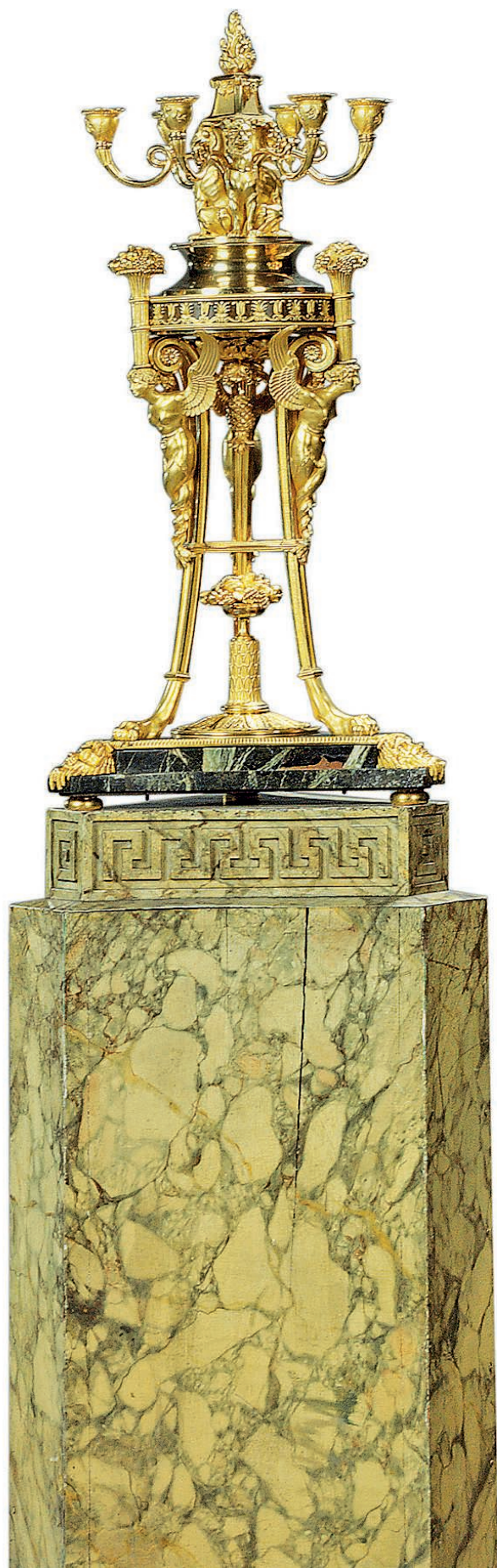
THE ORNAMENTAL REPERTOIRE

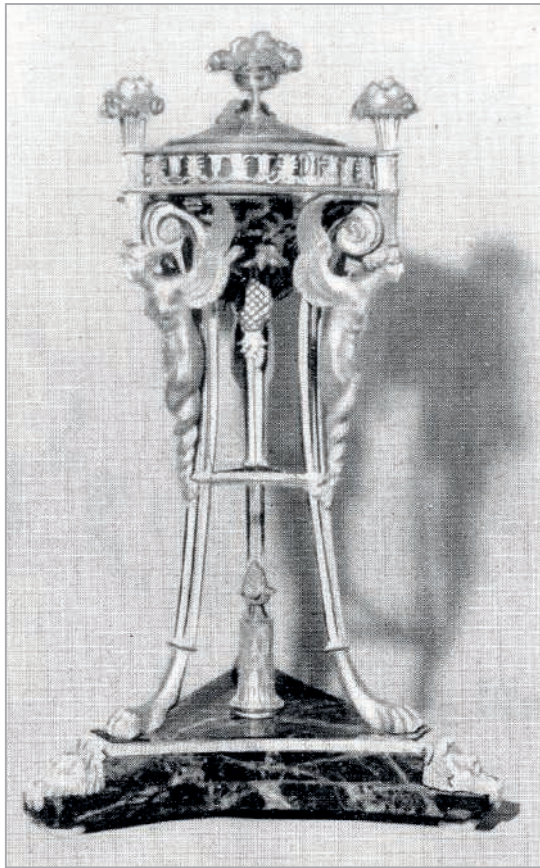
The ornamental vocabulary of the present lot, intricately combining naturalistic and zoomorphic motifs with a plethora of classically-inspired elements typical of the advanced neoclassical style of the 1790s, is remarkably wide-ranging. The finely-chased gilt-bronze elements represent various mythological creatures and animals, including chimeras, winged sirens and paw feet. These motifs are harmonised by the addition of naturalistic ornamentation, such as fruit baskets, stylized palm leaves and pineapple finials, bringing compositional balance and cohesion to each piece. Understanding of the classical world, however, is maintained by recourse to the architecture of classical antiquity: their tripod form and flaming finials recall Greco-Roman athenienne; their fluted scroll supports and central pedestal suggesting pilasters and columns of ancient temples.

PIERRE-PHILIPPE THOMIRE (1751-1843)

Born into a family of *ciseleurs*, Thomire began working with the renowned *bronzier* Pierre Gouthière (1732-1813) and the *ciseleur-doreur du roi* Jean-Louis Prieur (d. circa 1785-1790), before opening his own workshop in 1776. Famed for his production of finely-chased gilt-bronze *objets-de-luxe*, a large quantity of which were commissioned by the Royal household, Thomire frequently collaborated with *marchands-merciers* such as Simon-Philippe Poirier, the latter's successor, Dominique Daguerre, and regularly supplied mounts to celebrated *ébénistes* such as Adam Weisweiler (*maître* in 1778) and Guillaume Beneman (*maître* in 1785). On the death of Jean-Claude Duplessis –

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





The related candelabra at Pavlovsk



The related pair of candelabra from Carlton Towers ©Christie's

the artistic director of the Sèvres porcelain manufactory – in 1783, Thomire assumed the role of *bronzier* to the manufactory. Astute and lauded for the quality of his productions, Thomire was one of the few artisans to survive the Revolution. In 1804, he established a new business under the name *Thomire, Dutermé et Cie.* and was appointed '*Ciseleur de l'Empereur*' by Napoleon in 1809. In 1811 he would collaborate with the silversmith Odier on the execution of the celebrated cradle for the King of Rome.

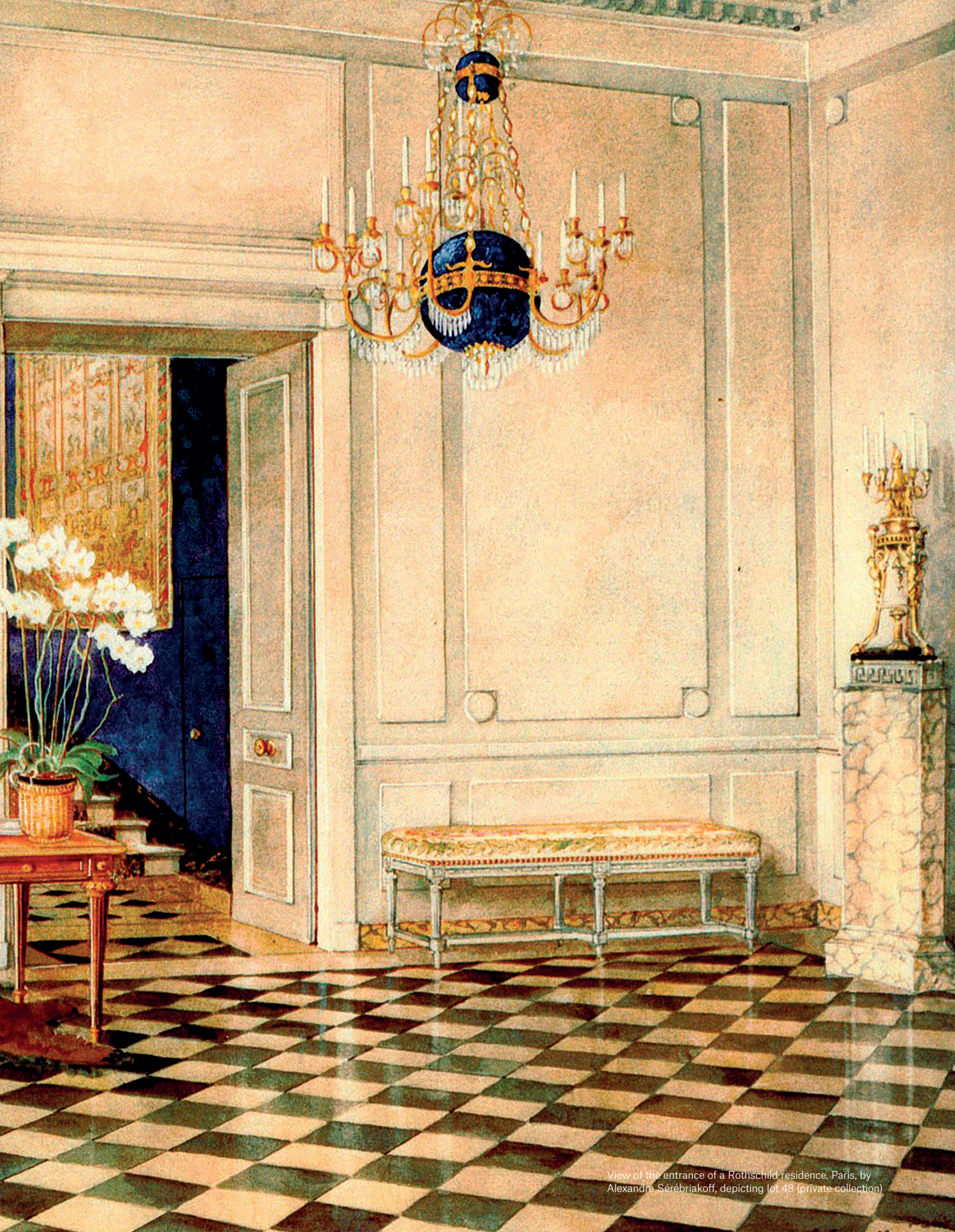
RELATED MODELS

A number of candelabra of this model are recorded in important public and private collections. These include:

- Two pairs in the Mobilier National, one of which was delivered by Thomire to the Garde Meuble Impérial in 1812.
- A pair in the Musée Malmaison, presently located in the '*salle de la frise*', previously the bedroom of Mademoiselle Avrillon, in the service of Empress Joséphine. This pair originally came from the hôtel de Brienne, in rue Saint-Dominique, Paris, owned by Madame Mère, Napoleon's mother.
- A pair in Ludwigsburg Castle, Germany, located in the Queen of Württemberg's dining room.
- A pair at Pavlovsk Palace, St. Petersburg, Russia.
- A pair from the collection of Lord Beaumont at Carlton Towers, Yorkshire, sold Christie's, Paris, 27 November 2018, lot 518.
- A tripod vase from the Camoin collection replicates a structure identical to the lower part of our present lot (ill. in F. Dumont "Thomire, Le Talleyrand du bronze Doré", *Connaissance des Arts*, April 1956, p. 78).

Thomire is known to have employed the antiquarian and idiosyncratic motif of sirens found on the present candelabra on a number of occasions. This unusual decorative device, however, was not unique to his productions. Other *ornementistes* are known to have utilized it from the end of the 18th century, as evident in a drawing dated 1785 for an *applique* by Jean-Demosthène Dugourc with figures of winged sirens (ill. H. Ottomeyer and P. Pröchel, *Vergoldete Bronzen*, Volume I, p. 289, fig. 4.16.6). Variants of the siren figures can also be found on various other objects and pieces of furniture, such as the famous *gueridon* attributed to Weisweiler and Thomire supplied in 1810 by Rocheux for the third Salon of the Princes wing at the Palace of Fontainebleau (Inv. F 1069 c) (ill. J. Samoyault, *Meubles entrés sous le Premier Empire. Fontainebleau, musée national du château*. Catalogue des collections du mobilier 3, Paris, 2004, p. 248, cat n°176).

Similarly, Thomire was not the only *bronzier* to employ chimeras as a decorative device. A number of pieces attributed to his competitor François Rémond (1747-1812), who worked in a somewhat different but equally striking style, are also adorned with similar chimerical figures as those found in the present candelabra. A suite of four candelabra attributed to Rémond likely delivered by Daguerre to the 2nd Duke of Choiseul-Praslin in 1784, allows us to admire his different interpretation of this same model (ill. S. de Ricci, *Louis XVI furniture*, London-New York, 1929, p. 254). A very close pair also attributed to Rémond is now housed in the Wallace Collection (Inv. F132-3, illustrated P. Hughes, the Wallace collection, catalogue of furniture, volume III, London, 1996, pp. 1236 and 1239).



View of the entrance of a Rothschild residence, Paris, by
Alexandre Sérébriakoff, depicting lot 48 (private collection)

A LOUIS XV ORMOLU-MOUNTED CHINESE CELADON PORCELAIN VASE

THE PORCELAIN KANGXI PERIOD (1662-1722), THE MOUNTS MID-18TH CENTURY

The baluster body incised with peonies on an overall of stylised foliage, the cover with berried finial on pierced frieze, flanked by scrolled foliate handles headed by double shells, on a broad base edged with shells; the underside of the vase inscribed in red 3214R; the pierced frieze replaced at the end of the 18th century
23¼ in. (59 cm.) high; 16½ in. (42 cm.) wide

£40,000-60,000

US\$51,000-76,000
€45,000-67,000

PROVENANCE:

Baron Gustave de Rothschild (1829-1911), and by descent.

LITERATURE:

The Rothschild Archive, London - *Inventaire après le Décès de Monsieur le Baron Gustave de Rothschild*, A. Cottin Notaire, 26 April - 10 June 1912, 'Legs', 7500 francs (château de Laviersine, Salon de chasse).

Elegantly mounted with finely chased mounts, this superb vase is a rare manifestation of the final stage of the French rococo of the late 1750s, sometimes referred to as the *rocaille symétrisé*. This short-lasting late *rocaille* style anticipated the evolution from full-blown *goût pittoresque* to antique classicism, finding a middle ground between asymmetry and symmetry as advocated by the leading architects of the day, allowing the fairly precise dating of circa 1755.

A closely related baluster-form celadon vase, with almost identical symmetrical scroll handle mounts, pierced cover, and foliate-cast circular base – probably from the same workshop – is in the collections of the Château de Versailles (T 403 C). It is first recorded in the possession of the Garde Meuble in 1833 during the reign of Louis-Philippe, and was subsequently sent to Versailles in 1836 for the Chambre de Louis XV. It currently is on display in Madame de Pompadour's Salon de Compagnie, in her apartments at the main château. Another large single celadon crackle-glaze vase with same elaborate Louis XV mounts, was in the Elysée and Tuileries palaces during the Empire and Restoration periods, and is now in the Louvre (ill. D. Alcouffe *et al.*, *Gilt Bronzes in the Louvre*, Dijon 2004, no.42 p.92-93). Further related celadon vases of comparable size and closely related mounts to the present lot sold Sotheby's New York, 2 February 2019, lot 774 (\$106,250), and Ader Picard Tajan, Paris, 15 April 1989 (ill. J. Chatelain, *Ader Picard Tajan, 1988-1989*, Editions d'art Monelle Hayot, p. 81).



The related vase at the château de Versailles
©Rmn-Gp

View of the *salle à manger* of a Rothschild residence, Paris, by Anatoly Solnikoff, depicting *in situ* lots 30, 35, 46 and 47 (private collection)



ORMOLU-MOUNTED CELADON PORCELAIN

The taste for ormolu-mounted celadon porcelain seems to have been at its height in Paris in the 1750s. Lazare Duvaux, for instance, records in his *Livre-Journal* numerous purchases of such porcelain by leading collectors; among his richest clients was the marquis de Voyer d'Argenson who, as Courajod reports, '*achetait surtout chez Duvaux de la porcelaine Céladon garnie de pieds & de montures de bronze doré. Plus souvent, possesseur de pièces de choix, il chargeoit Duvaux de les monter. Celui-ci le mit en rapport avec le célèbre modelleur Duplessis...*' (*Livre-Journal de Lazare Duvaux*, 2 vols. ed. L. Courajod, Paris, 1873, p. XXXIII). D'Argenson's most expensive purchase of this type is recorded in September 1750 (no. 601): '*Deux gros vases de porcelaine Céladon, montés par Duplessis en bronze doré d'ormolu 3000 l.*' The descriptions are all far too brief to allow definite identification but certainly this

purchase of mounted celadon is approached in value only by one made by the celebrated collector Gaignat who bought '*Deux urnes de porcelaine céladon, couvertes, montées en bronze d'or moulu par Duplessis, 2920 l.*' on 16 March 1754. Gaignat's collection was sold after his death in 1768 and the catalogue, written by Poirier, contained twelve mounted pieces of celadon (lots 84-95). The rococo bronze mounts may well have been executed by Jean-Claude Chambellan Duplessis (1699-1774), whose connection with Gaignat is recorded by Duvaux (*op. cit.*). In January 1752 the prince de Talleyrand paid an even higher price for a single mounted celadon vase for 1,680 *livres*. Prices paid to Duvaux by Madame de Pompadour included 1,090 *livres* for a single '*vase de porcelaine céladon*' (P. Hughes, *The Wallace Collection Catalogue Furniture*, vol. II, London, 1996, no. 281 (F113).

THE KING PHILIP V OF SPAIN VAN SOEST CABINETS











One of the present cabinets photographed in a Rothschild residence, Paris, together with lot 51

■ ~50

A PAIR OF ROYAL TORTOISESHELL, BRASS, PEWTER, INLAID 'BOULLE' MARQUETRY AND GILTWOOD CABINETS

ATTRIBUTED TO HENDRIK VAN SOEST, ANTWERP, CIRCA 1713

Each with cornice centred with an arched cresting surmounted by a cartouche inlaid 'PV' below a closed crown headed by lions, flanked by putti also holding oval medallions with 'PV' below a closed crown, the cornice frieze and cresting inlaid overall in pewter and brass with elaborate military trophies among scrolling foliage and cornucopias with two further 'PV' medallions, fitted with a central door inlaid on a tortoiseshell ground with a finely engraved portrait of Philip V seated in armour with a plethora of military accoutrements with Roman emblems and banners with the Garter below an angel holding a globe marked Cadiz, enclosing a mirrored architectural interior framed by eight drawers with moulded frames inlaid with scenes from military life and engagements, bordered with foliate surrounds framed by Corinthian columns with ormolu capitals, the sides inlaid in *contre partie* with arabesque patters in pewter on a rosewood ground, with deep coved frieze with ormolu plaque with military trophies and bound slaves framing a central silvered plaque with 'PV', supported by male caryatid figures with scrolled bases, the lobed stretcher of *arc en arbalette* outline inlaid in brass and pewter on an ebony ground with panels of stylised foliage on foliate turned feet, one with paper label apparently original inscribed in ink 'Alencorio No Me', another: 'No.1, inscribed in red '3107R', in black 'R218', 'Medailliers II III', in chalk 217C86, with a 'Chenue' depository label; the other with two paper labels apparently original: 'No.2', in black ink R218, in chalk R85 and C87 218

94.5 in. (240 cm.) high; 55.1 in. (140 cm.) wide; 20.9 in. (53 cm.) deep

94.1 in. (239 cm.) high; 55.5 in. (141 cm.) wide; 21.2 in. (54 cm.) deep

(2)

£1,500,000-2,500,000

US\$1,900,000-3,200,000

€1,700,000-2,800,000

PROVENANCE :

Commissioned in Antwerp circa 1713 for Philip V King of Spain (1683-1746), second son of the Grand Dauphin and grandson of Louis XIV.

Recorded since the 18th century in the collection of the de l'Ecluse family, Belgium.

Jean-Baptiste de l'Ecluse (d. 1861), mayor of Ath.

Probably acquired by Baron Gustave de Rothschild (1829-1911), and by descent.

EXHIBITED :

'Louis XIV, Faste & Décors', Musée des Arts décoratifs, May 1960, cat. 60-61, pl. XIII

LITERATURE :

J. Bosmans, *Les Cabinets de Philippe V d'Espagne*, Louvain, 1885, 11 pages.

H. Havard, *Dictionnaire de l'Ameublement*, Paris, 1887-1890, t. III, p. 736, pl. 39.

Anonyme, 'Scènes de la vie militaire sur les portes d'un meuble royal', *Connaissance des Arts*, juin 1958, no.76, pp. 108-109.

Anonyme, 'Deux meubles livrent leur histoire', *Connaissance des Arts*, mars 1959, no.85, pp. 101-103.

Anonyme, 'Scènes de la vie militaire sur les portes d'un Meuble Royal', *Jours de France*, juillet 1960.

Y. Bottineau, *L'Art de la Cour d'Espagne de Philippe V -1700-1746*, Bordeaux, 1962, p. 240.

D. Cooper, *Les grandes collections privées*, éd. Pont-Royal, 1963, p. 179.

H.D. Molesworth, *Meubles d'art, 544 chefs d'œuvre du XVIe au XXe siècles*, Milan, 1969, ill.87.

G. Janneau, *Le Mobilier français, Le Meuble d'ébénisterie*, Paris 1974, p. 33, no.32.

R. Fabri, 'De 17de-eeuwse Antwerpse Kunstkast Typologische en historische aspecten', *Verhandelingen van de Koninklijke Academie voor Wetenschappen, Letteren en Schone Kunsten van België, Klasse der Schone Kunsten*, no.53, Brussel, 1991, ill. p. 45.



(detail of one of the doors)

R. Fabri, 'L'occasion favorable de Henry Van Soest en 1716. Ou comment un ébéniste anversois tenta de duper ses collègues bruxellois', *Annales de la Société royale d'Archéologie de Bruxelles*, tome 62, 1998, fig. 5, p. 182.

T. Wolvesperges, *Le Meuble en Belgique, Meubelkunst in België, Belgian Furniture, 1500-1800*, Bruxelles, 2000, pl. 45, pp. 148-149.

T. Wolvesperges, *A highly important royal cabinet on stand by Van Soest, for Philippe V, King of Spain*, Sotheby's London, 30 October 2002, lot 75, pp. 156-167.

T. Wolvesperges, 'Henry Van Soest, Marchand ébéniste anversois, Banquier et pourvoyeur de l'électeur de Bavière à Paris', *Académie royale d'archéologie de Belgique*, in *Revue belge d'archéologie et d'histoire de l'art*, LXXIV, 2005, pp. 79-119.

This highly important pair of cabinets-on-stand belongs to a group of four cabinets commissioned by King Philip V of Spain (reigned 1701-1746) in Antwerp at the beginning of the 18th century from the workshop of Hendrick van Soest (1659-1726). An exceptional tour-de-force in the art of late Baroque marquetry furniture, they were commissioned to celebrate the victory of the new Bourbon king and his grandfather, Louis XIV, over the Habsburg claimant, Archduke Charles, in the War of the Spanish Succession (1701-1714). The cabinets are among the few last surviving examples of the distinctive type of Baroque cabinets produced in Antwerp at the turn of the 17th and 18th centuries, and arguably represent the most ambitious furniture ever manufactured in Flanders at that time. They were by family tradition acquired by Baron Gustave de Rothschild (1829-1911) from the collection of the de l'Ecluse family in Belgium.

THE GROUP

Van Soest produced a total of four cabinets for this foremost royal commission, the present pair in première-partie marquetry (with brass and pewter inlays on a tortoiseshell ground), and an identical pair in contre-partie marquetry (with tortoiseshell inlay on a metal ground). Two coats of arms symbolizing two different continents appear on the marquetry decoration of every cabinet in the group, each pair featuring the four continents (Europe and the Americas; Asia and Africa), in reference to Philip V's new-gained Spanish Empire.

The cabinets in première-parite here offered, are the only two that remain as a pair, the pair in contre-parite having been split-up when auctioned in Brussels in 1944. One of the contre-partie cabinets is now in the collection of the Museum of Decorative Arts in Madrid; the other was sold at Sotheby's, London 30 October 2002, lot 75, and remains in an important private collection (both illustrated).

The principal differences between the two pairs are in the design of the stands, and the additional carved giltwood side-wings found on the pair in contre-partie. The frieze on the cabinet's stand on the pair in contre-partie features scrolling foliage, while the frieze of the pair in première-partie is decorated with a gilt-bronze cartouche medallion on a plain tortoiseshell ground.

By virtue of their conception in première-partie, the Rothschild cabinets should be considered as the richer pair in the group, the larger preponderance of tortoiseshell vis-à-vis metal representing a higher cost. For example, pieces by Andre Charles Boulle in première-partie cost approximately fifty percent more than pieces in contre-parite. What is more, furniture in première-partie, with pewter and brass inlaid decoration, could be worked with greater detail – metal being more easily engraved than tortoiseshell – thus achieving a higher degree of realism and sophistication, as evidenced by the present pair.

THE UNIQUE DESIGN & ICONOGRAPHY

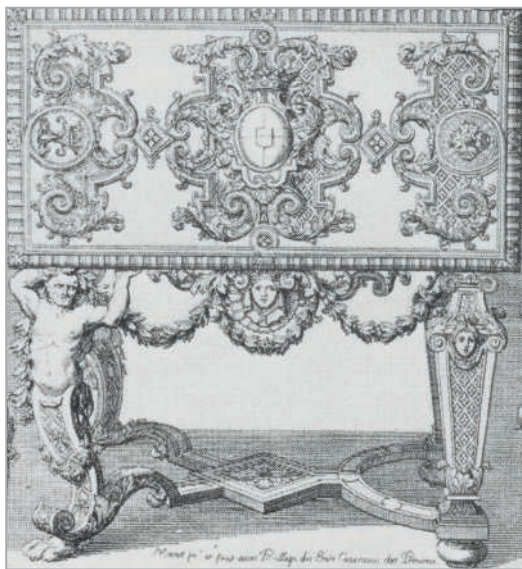
In their overall form and exceptional marquetry design, the present cabinets exude a certain Parisian spirit, leading several authors to erroneously suggest they were of French origin, perhaps even the work of André-Charles Boulle, *ébéniste privilégié* to Louis XIV. Boulle's influence on our group of cabinets is nevertheless undeniable: the recessed central tabernacle, overflowing upper corners, and choice of terms for the stand, recalls his early cabinets in floral marquetry (see examples in the Wallace Collection and the Getty). Yet the style of production of these two leading European *ébénistes* is quite distinctive, and there is no doubt today that Van Soest is the author of these cabinets. The form of Van Soest's cabinets retain



The cabinet from the same Royal commission, now at Museum of Decorative Arts in Madrid ©Museo Nacional de Artes Decorativas



The other cabinet from the same Royal commission, sold at Sotheby's, London. 30 October 2002, lot 75



Engraving by Daniel Marot (1661-1752)

the archaism typical of Antwerp, and his marquetry differs from Boulle's in its penchant for narrative themes, which he typically derived from the Bible, mythology or secular tales such as those of 'Reynart de Vos' (from the Romance of Renart). By contrast, very few cabinets with narrative or allegorical panels are known to have been produced by Boulle, who favoured a design of scrolling foliage on his marquetry work.

Van Soest's group of cabinets for Philip V were the first in Antwerp to follow a decorative scheme that directly depicted a contemporary historical event or (as in the present case) the life of a monarch and his military triumphs. The converging design of the cabinet draws the viewer's attention to the central marquetry panel, which depicts Philip V in majesty, with two chained prisoners at his feet, against a background of radiating military trophies. The prisoner on the left, with an eagle-headed helmet (a Habsburg emblem), could symbolize the Holy Roman Empire, the prisoner on the right, their Dutch allies. The figure of the king relates to a portrait by Vivian engraved by C. Vermeulen in 1701. The young king is depicted in three-quarter profile with the same youthful appearance, bearing the order of the Golden Fleece and with armour, and holding a sceptre in his hand. Above him a *renommée* playing the hunting horn carries a terrestrial globe on her knees bearing the words Spain and Madrid. On the pediment, an allegory of War is flanked by trophies and music-playing putti inlaid in mother-of-pearl. The bases of the mother-of-pearl columns are also decorated with bust of Philip V.



On each side, eight metal marquetry panels illustrate on the drawers various unidentifiable battle scenes and city sieges. These scenes are thought to relate to engravings by Van der Muelen who is also credited with painting some of the most important battles of Louis XIV. Van Soest might have also found a model for these battle scenes in the engravings of Gaspard Bouttats, a personal friend who is known to have drawn views of Van Soest's workshop. The difficulty in attributing the battle scenes of the cabinets to a specific artist or series can be explained by Van Soest's 'cut and paste' technique, which would see him amalgamate details of different contemporary scenes in an *ad hoc* basis, as he was recorded doing on a group of furniture decorated with *Chinoiserie* scenes.

The superb tortoiseshell and engraved metal panels of the Rothschild cabinets are further enlivened by beautifully carved giltwood term supports, which are directly inspired by an engraving by Daniel Marot (1661-1752) dated to the last quarter of the seventeenth century (here illustrated). This superb quality of figures is rarely encountered on furniture made in Antwerp at that time, highlighting van Soest's capacity to hire specialized craftsman to elevate his most important commissions to a new plane.

A ROYAL COMMISSION

The study of Van Soest's archives provides us with valuable information regarding his royal commissions for the Spanish crown. Indeed, these record the shipment to Madrid in 1703 of several 'four colour' marquetry bureaux, amongst them a bureau with a tortoiseshell ground bearing '*los tropheos de Rey Phillippo a las portillas*'. Seven and maybe even eight pieces of furniture bearing the monogram of the young Philip V are also recorded in Van Soest's workshop inventory of 1713, the very same year of the Treaty of Utrecht, which marked the end of the War of the Spanish Succession. We also find in the inventory 'two large bureau cabinets bearing the monogram 'PV', depicting his trip to Spain and featuring his portrait and the portrait of the Queen with five gilt vases on four pillars and two black wings'. The inventory also refers to two large bureaux bearing the armorial of Spain on a rosewood ground, and describes two others which could refer to the Rothschild examples:

- 'Deux grands bureau de marqueterie représentant la victoire de PV et son portrait'

- '...Tres grand cabinet triomphe de PV, a fonds d'ecaille... un grand pieds d'ores'.
This inscription is unfortunately incomplete, as this manuscript is in a poor state of conservation and illegible in the pertinent place.

HENDRICK VAN SOEST (1659-1726)

Hendrick van Soest can be considered to be the last great representative of the *marchand-ébénistes* of Antwerp. He was the successor of the celebrated Forchoudt and Musson dynasties, who propagated Antwerp's great tradition of marquetry furniture across Europe through their highly-successful branches in Vienna and Madrid. He never reached the same celebrity as his predecessors, partly due to the political troubles that followed the Austrian takeover of Spanish-dominated Flanders, but more significantly still, due to the financial woes that affected his leading patron, the Elector Maximilian I of Bavaria (1597-1651). The Prince's setbacks caused him to default on payments to Van Soest which he enumerated at 2 million *livres* in his memoirs. This forced Van Soest to sell his Brussels and Antwerp shops in 1713, which provides a *terminus post quem* for the making of the Rothschild cabinets.

COMPARATIVE EXAMPLES

A number of comparable cabinets by Van Soest are recorded in important public and private collections. These include:

- The cabinet-on-stand of Maximilian I of Bavaria (1597-1651), in the Munich Residenz. This impressive cabinet follows a similar design to the Rothschild pair: its base consists of two imposing giltwood caryatids, the crowned coat-of-arms of the Elector appears within a cartouche flanked by the figures of Hercules and Minerva, and the marquetry panels allude to the prince's victory over the Turks.

- The cabinet-on-stand of the Archbishop-Elector of Trier, Johann Hugo von Orsbeck (1675-1711), known through its preparatory design (R. Fabri, *Meubles d'apparat des Pays-bas méridionaux*, 1989, p. 39-40). On eight spiraling legs, the iconography of this cabinet is derived from Biblical and secular sources. The central tabernacle represents an allegory of Monarchy resting on a terrestrial globe, symbolizing sovereignty. The semicircular pediment features the Elector's coat-of-arms surmounted by giltwood figures.

- The cabinet-on-stand of Prince Franz Karl of Auersperg (1660-1713), in the Hungarian National Museum, Budapest (Hedvig Szabolcsi, 'A late seventeenth-century cabinet in Hungary', *The Burlington Magazine*, June 1980, p. 432). Two panels decorate its central section: one depicting an allegory of Triumph, the other, the four continents. These are flanked by further panels depicting battle scenes, military trophies and Turkish prisoners.

- A cabinet-on-stand sold Christies, Monaco, 1 July 1995, lot 19, which features a central portico decorated with a more unusual military triumph consisting of a pyramid of soldiers playing music.

- The bureau from the Spoelberch de Lovenjoul collection (1830-1907), in the University Library of Leuven. The cabinet features the coat of arms of William III, Prince of Orange (1650-1702), alongside his famous motto '*honi soit qui mal y pense*' and the coat-of-arms of the city of Namur. The central panel depicts an intricate triumph flanked by 8 drawers decorated with scenes from 'the hunt of the elephant', all surmounted by a giltwood pediment.

- The cabinet-on-stand in the Royal Collection at Windsor. Its size, giltwood elements and exquisite interior – in the form of a theatre adorned with twisted columns, mirrors, balustrades and a staircase that stands out on a parquet floor of tortoiseshell and ivory – strongly recall the Rothschild pair.

Thibaut Wolvesperges





51

A PAIR OF CHINESE VERTE-IMARI ARMORIAL WINE COOLERS FOR THE PORTUGUESE MARKET

KANGXI PERIOD, CIRCA 1720

Each colourfully decorated and highlighted in gilt with the coat-of-arms for the Sampaio e Melo family, surrounded by floral sprays and separated by a pair of gilt-bronze lion-mask and loose ring handles
22 in. (56 cm.) wide

(2)

£60,000-80,000

US\$76,000-100,000
€68,000-90,000

PROVENANCE :

Probably commissioned for Francisco José de Sampaio Melo e Castro (1675-1723).

Baron Gustave de Rothschild (1829-1911), and by descent.

LITERATURE :

D. Cooper, *Les grandes collections privées*, ed. Du Pont Royal, Paris, 1963, p. 179 (illustrated)

Connaissance des Arts, June 1958, p. 109 (illustrated)

The Rothschild Archive, London - *Inventaire après le Décès de Monsieur le Baron Gustave de Rothschild*, A. Cottin Notaire, 26 April - 10 June 1912, no. 670, 1500 francs (Hôtel de Marigny, 'Petit Salon, près du grand vestibule')

These magnificent wine coolers, sometimes referred to as 'monteiths', are from one of several armorial services made during the first quarter of the 18th century for the Sampaio e Melo family. However, the person or even branch of the family for whom they were made, has been a matter of much speculation and contrasting views. This is discussed at length by A. Varela Santos, *Portugal in Porcelain from China: 500 years of Trade*, vol. III, London, 2009, pp. 822-831. It is most likely that this service was ordered for Francisco José de Sampaio Melo e Castro (1675-1723), 11th Lord of Vila Flor, Viceroy and Governor of India from 1720 until 1723.

What is undisputed is the importance and magnificence of the pieces in each service. From the known examples, the services comprised, as mentioned by Maria Antónia Pinto de Matos, *The RA Collection of Chinese Ceramics: A Collector's Vision*, London and Lisbon, 2011, p. 31, "the rarest and most sophisticated examples of porcelain ever made in China for the Western market".

A slightly smaller pair of wine coolers of identical shape is in the Museu Nacional de Arte Antiga, Lisbon, together with a rectangular tea-caddy. Other rare forms include a rectangular knife or cutlery box with sloping cover (now in the Fundação Ricardo do Espírito Santo Silva, Lisbon), a pair of tripod sugar castors in the same museum, a very unusual globular flask and cover (in the Fundação Oriente, Lisbon), as well as chapel candlesticks, barbers' bowls, trays, tea-caddies. These examples, together with plates, dishes etc., are illustrated by Santos, *ibid.* pp.822-831 ; by de Matos, *ibid.* pp. 31-51; by N. de Castro, *Chinese Porcelain and the Heraldry of the Empire*, Oporto, 1988, pp. 62-69 ; by Conde de Castro e Solla, *Ceramica Brazonada*, vol.II, Lisbon, 1930, p. 117 and pls. CLXXXVI and CLXXXVII, amongst many other publications.



52

A SET OF SEVEN EMBROIDERED SATIN CURTAINS

MID-18TH CENTURY AND LATER

Each with 18th century orange, green and brown appliqué wool and silk raised relief depicting scrolling and flowering branches, on late 19th century cream satin panels, with fringes
173 x 70¾ in. (440 x 180 cm.), the set of three
137 x 70¾ in. (350 x 180 cm.), the two pairs

(7)

£8,000-12,000

US\$11,000-15,000
€9,000-13,000

PROVENANCE:

Rothschild collection.

Some closely related curtains with allegorical figures, probably originally from the same set, were sold at Osenat, Fontainebleau, 29 June 2008, lot 77; other curtains from the same set were sold at Christie's, Paris, 5 November 2014, lot 66.





CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due, unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on is <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £225,000, 20% on that part of the **hammer price** over £225,000 and up to and including £3,000,000, and 13.5% of that part of the **hammer price** above £3,000,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of 'VAT Symbols and Explanation' for further information.

2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale.

Brexit: If the UK withdraws from the EU without an agreed transition deal relating to the import or export of **property**, then UK VAT rules only will apply. If your purchased **lot** has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. Further information can be found in the '**VAT Symbols and Explanation**' section of our catalogue. For **lots** Christie's ships to the United States, sales or use tax may be due on the **hammer price**, **buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol **λ** next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price (in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our '**authenticity warranty**'). If, within five years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- (a) It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the '**Heading**'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.
- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty**, you must:

- (i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- (j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

- (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
- (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- (iii) books not identified by title;
- (iv) **lots** sold without a printed **estimate**;
- (v) books which are described in the catalogue as sold not subject to return; or
- (vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

(a) You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant that:

- (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
- (ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
- (iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

- (i) the **hammer price**; and
 - (ii) the **buyer's premium**; and
 - (iii) any amounts due under section D3 above; and
 - (iv) any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').
- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- (c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the **lot**; or
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- (i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;
- (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- (viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- (ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale

against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within thirty days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).

(b) Information on collecting **lots** is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any **lot** within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at www.christies.com/storage.

(ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

(iii) sell the **lot** in any commercially reasonable way we think appropriate. (d) The Storage Conditions which can be found at www.christies.com/storage will apply.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ♀ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHIRSTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

auctioneer: the individual **auctioneer** and/or Christie's.

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical **condition** of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

BREXIT: If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
Ø	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: - If you register to bid with an address within the EU or UK (as applicable above) you will be invoiced under the VAT Margin Scheme (see No Symbol above). - If you register to bid with an address outside of the EU or UK (as applicable above) you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim? If you are:

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer price and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non-EU buyer or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
3. To receive a refund of VAT amounts/Import VAT (as applicable) a non-EU or EU

buyer (as applicable) must:
(a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); and
(b) provide immediate proof of correct export out of the EU or UK (as applicable pursuant to (a) above within the required time frames of: 30 days via

a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.
4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.
We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if

you appoint Christie's Shipping Department to arrange your export/shipping.
5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a

revised invoice charging you all applicable taxes/charges.
6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. Prior to the UK withdrawing from the EU without an agreed transition deal, **movement within the EU must be within 3 months**

from the date of sale. You should take professional advice if you are unsure how this may affect you.
7. All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

○

Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

□

Bidding by interested parties.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

†, *, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number. Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

○ Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ○ next to the **lot** number.

◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

□ Bidding by parties with an interest

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol □. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

EXPLANATION OF CATALOGUING PRACTICE

FOR FURNITURE

Christie's does not accept liability for failing to describe any alteration or addition to a Lot which is concealed by upholstery, gilding or painted decoration and could only be detected by physically dismantling the Lot.

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

FOR DECORATIVE ARTS, EUROPEAN SCULPTURE AND WORKS OF ART

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

In our opinion a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

In our opinion a work of the period of the artist and closely related to his style.

"Ascribed to..."

A work traditionally regarded as by the artist.

"In the manner of..."

In our opinion a later imitation of the period, of the style or of the artist's work.

"After..."

In our opinion a copy or aftercast of a work of the artist.

"Signed..." / "Dated..." / "Inscribed..." / "Stamped..."

In our opinion the signature/date/inscription/stamp is by the artist or manufacturer.

"Bearing the signature..." / "Bearing the date..." / "Bearing the Inscription..." / "Bearing the stamp..."

In our opinion the signature/date/inscription/stamp is not by the artist or manufacturer.

FOR SILVER

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE.

A GEORGE II SILVER CUP AND COVER

mark of Paul de Lamerie, London, 1735

In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year.

Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER

circa 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER

bearing transposed marks for London, 1735, with the mark of Paul De Lamerie

In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hallmarked object. Where applicable the catalogue will note that these transposed hallmarks have been cancelled to bring them into conformity with modern English hallmarking laws.

Please note that the ounce weights given in this catalogue are troy ounces.

FOR CLOCKS

Prospective purchasers are reminded that the items in the catalogue are sold 'as is'. Where possible, significant damage is mentioned in the description of the Lot although this does not include all faults and imperfections or restoration. No warranty is made that any clock is in working order and nothing in the catalogue description of any Lot should be taken as implying such. Neither should the description of any Lot be taken as indicating the absence of restoration or repair or to be a statement as to the condition of the Lot or the state of conservation. Not all clocks are sold with pendulums, weights or keys; please refer to the catalogue text for details of what is sold with each lot.

FOR GLASS AND CERAMICS

A piece catalogued with the name of a factory, place or region without further qualification was, in our opinion, made in that factory, place or region (e.g. "A Worcester plate").

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

"A plate in the Worcester style"

In our opinion a copy or imitation of pieces made in the named factory, place or region.

"A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein. "A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"A Meissen cup and saucer"

In our opinion both were made at the factory named and match.

"A Meissen cup and a saucer"

In our opinion both pieces were made at the factory named but do not necessarily match.

"Modelled by..."

In our opinion made from the original master mould made by the modeller and under his supervision.

"After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

"Painted by..."

In our opinion can properly be attributed to that decorator on stylistic grounds.

Reference is made for damage and/or restoration on the illustrated lots only. The absence of such a reference does not imply that a lot is free from defects nor does any reference to particular defects imply the absence of others. Such information is given for guidance only and the condition of any lot and the nature and extent of any damage or restoration should be confirmed by examination prior to the sale. In this connection you are specifically requested to read Condition 2 of the Conditions of Sale.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

Qualified Headings

In Christie's opinion a work by the artist.

*"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

*"Studio of ..." / "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..." / "Dated ..." / "Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..." / "With date ..." / "With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to lots described using this term.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) will, at our option, be removed to Christie's Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12.00 pm on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00 am to 5.00 pm.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com.

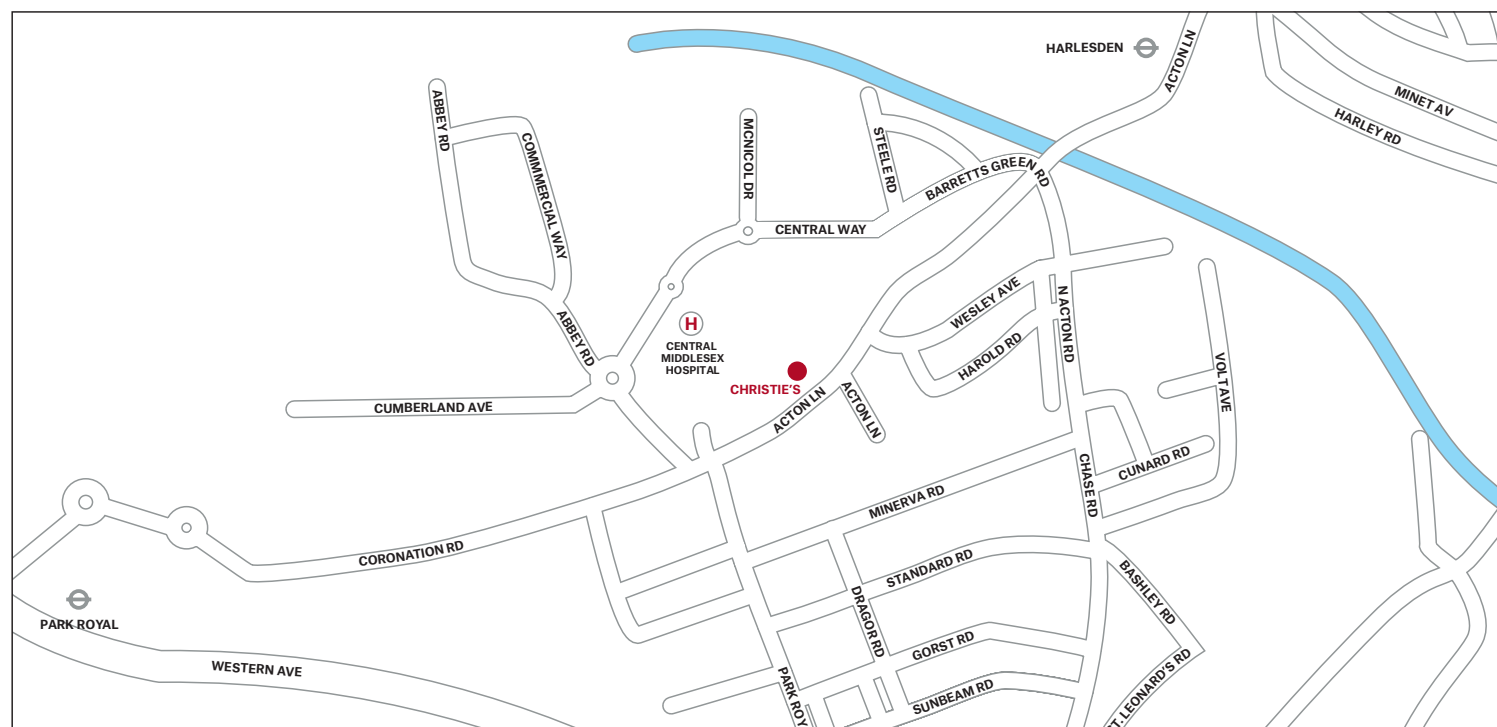
CHRISTIE'S PARK ROYAL

Unit 7, Central Park
Acton Lane
London NW10 7FY

Vehicle access via Central Park only.

COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.





A RARE GERMAN ORMOLU-MOUNTED MOTHER-OF-PEARL, GREEN AND GILT PAINTED SILVER FOIL, ROSEWOOD AND BOIS SATINE BUREAU DE PENTE
 ATTRIBUTED TO FRANZ ZELLER, CIRCA 1750-60

37½ in. (95.2 cm.) high; 31¼ in. (80.5 cm.) wide; 17¾ in. (45 cm.) deep

Provenance: Probably commissioned for William VIII, Landgrave of Hesse-Kassel (1682-1760), for Schloss Wilhelmstahl, Calden, Germany.

Collection of Baron Alphonse de Rothschild (1827-1905).

£600,000- 800,000

THE EXCEPTIONAL SALE

London, 4 July 2019

VIEWING

29 June - 4 July 2019
 8 King Street
 London SW1Y 6QT

CONTACT

Paul Gallois
 pgallois@christies.com
 +44 (0)20 7389 2260

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



PABLO PICASSO (1881-1973)
Le sauvetage
 signed 'Picasso' (upper left)
 pencil on paper
 13 $\frac{5}{8}$ x 20 $\frac{3}{8}$ in. (34.6 x 51.6 cm.)
 Drawn in Paris in 1932
 £250,000-350,000

**IMPRESSIONIST AND MODERN
 WORKS ON PAPER AND DAY SALES**

London, 19 June 2019

VIEWING

13-18 June 2019
 8 King Street
 London SW1Y 6QT

CONTACT

Annie Wallington	Ottavia Marchitelli
awallington@christies.com	omarchitelli@christies.com
+44 (0)20 7389 2638	+44 (0)20 7389 2980

Other fees apply in addition to the hammer price. See Section D
 of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



OLD MASTERS EVENING SALE

London, 4 July 2019

VIEWING

29 June - 4 July 2019
8 King Street
London SW1Y 6QT

CONTACT

Clementine Sinclair
csinclair@Christies.com
+44 (0)20 7389 9060

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

MARIE-LOUISE-ELISABETH VIGÉE-LEBRUN
(Paris 1755-1842)

*Portrait of Emma Hart, later Lady Hamilton (1765-1815),
as the Cumaen Sibyl*

oil on canvas

54 ½ x 39 in. (138.4 x 99 cm.)

£500,000 – 800,000

CHRISTIE'S



Property from The Estate of Irving and Charlotte Rabb
 HENRI LAURENS (1885-1954)
Homme à la pipe
 signed with the initials 'H.L.' (on the neck)
 stone
 Height: 14 ½ in. (36.8 cm.)
 Executed in 1919; this work is unique
 £700,000 – 1,000,000

**IMPRESSIONIST & MODERN ART
 EVENING SALE**

London, 18 June 2019

VIEWING

14-18 June 2019
 8 King Street
 London SW1Y 6QT

CONTACT

Keith Gill
 kgill@christies.com
 +44 (0)20 7389 2175

Other fees apply in addition to the hammer price. See Section D
 of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



PAUL-CÉSAR HELLEU (VANNES 1859-1927 PARIS)

Portrait of Madame Helleu Reading

signed 'helleu' (lower right)

oil on canvas

39 ¼ x 22 ⅞ in. (99.5 x 58.2 cm.)

€120,000-180,000

TABLEAUX ANCIENS ET DU XIXÈME SIÈCLE

Paris, 25 June 2019

VIEWING

22-25 June 2019
9, Avenue Matignon
75008 Paris

CONTACT

Astrid Centner-D'Oultremont
acentner@christies.com
+33 (0)1 40 76 83 57

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



A BRONZE BACCHIC FIGURE SUPPORTING THE GLOBE
BY ADRIAEN DE VRIES, 1626
SOLD THE EXCEPTIONAL SALE NEW YORK, 11 DECEMBER 2014, \$27,885,000
Acquired by The Rijksmuseum

INVITATION TO CONSIGN
THE EXCEPTIONAL SALE
New York, October 2019

VIEWING
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Becky MacGuire
bmacguire@christies.com
+1 212 636 2211

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



FIFTH AVENUE GRANDEUR:
IMPORTANT FRENCH FURNITURE FROM THE
COLLECTION OF LEWIS AND ALI SANDERS
New York, Autumn 2019

VIEWING
Autumn 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT
William Strafford
wstrafford@christies.com
+1 212 636 2348

CHRISTIE'S

DEGREE PROGRAMMES CONTINUING EDUCATION ONLINE COURSES

LEARN MORE AT [CHRISTIES.EDU](https://christies.edu)

CHRISTIE'S
EDUCATION

LONDON • NEW YORK • HONG KONG

MASTERPIECES FROM A ROTHSCHILD COLLECTION

THURSDAY 4 JULY 2019 AT 4.00 PM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: ROTHSCCHILD

SALE NUMBER: 17726

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The **auctioneer** may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
 2. I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £225,000, 20% on any amount over £225,000 up to and including £3,000,000 and 13.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 22.5% of the **hammer price** of each **lot** sold.
 3. I agree to be bound by the Conditions of Sale printed in the catalogue.
 4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
 5. Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.
- I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS FORM CHRISTIE'S LONDON

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT:
TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

17726

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone

Evening Telephone

Fax (Important)

E-mail

☐ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS
Please quote number below:

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

ARGENTINA
BUENOS AIRES
+54 11 43 93 42 22
Cristina Carlisle

AUSTRALIA
SYDNEY
+61 (0)2 9326 1422
Ronan Sulich

AUSTRIA
VIENNA
+43 (0)1 533 881214
Angela Baillou

BELGIUM
BRUSSELS
+32 (0)2 512 88 30
Roland de Lathuy

BRAZIL
SÃO PAULO
+55 21 3500 8944
Marina Bertoldi

CANADA
TORONTO
+1 647 519 0957
Brett Sherlock (Consultant)

CHILE
SANTIAGO
+56 2 2 2631642
Denise Ratnoff de Lira

COLOMBIA
BOGOTA
+571 635 54 00
Juanita Madrinan
(Consultant)

DENMARK
COPENHAGEN
+45 2612 0092
Rikke Juel Brandt (Consultant)

FRANCE
**BRITTANY AND
THE LOIRE VALLEY**
+33 (0)6 09 44 90 78
Virginie Gregory (Consultant)

**GREATER
EASTERN FRANCE**
+33 (0)6 07 16 34 25
Jean-Louis Janin Daviet
(Consultant)

NORD-PAS DE CALAIS
+33 (0)6 09 63 21 02
Jean-Louis Brémilts
(Consultant)

•PARIS
+33 (0)1 40 76 85 85

**PROVENCE -
ALPES CÔTE D'AZUR**
+33 (0)6 71 99 97 67
Fabienne Albertini-Cohen

RHÔNE ALPES
+33 (0)6 61 81 82 53
Dominique Pierron
(Consultant)

GERMANY
DÜSSELDORF
+49 (0)21 14 91 59 352
Arno Verkade

FRANKFURT
+49 170 840 7950
Natalie Radziwill

HAMBURG
+49 (0)40 27 94 073
Christiane Gräfin
zu Rantzau

MUNICH
+49 (0)89 24 20 96 80
Marie Christine Gräfin Huyn

STUTTGART
+49 (0)71 12 26 96 99
Eva Susanne Schweizer

INDIA
MUMBAI
+91 (22) 2280 7905
Sonal Singh

INDONESIA
JAKARTA
+62 (0)21 7278 6268
Charmie Hamami

ISRAEL
TEL AVIV
+972 (0)3 695 0695
Roni Gilat-Baharaff

ITALY
•MILAN
+39 02 303 2831
Cristiano De Lorenzo

ROME
+39 06 686 3333
Marina Cicogna (Consultant)

NORTH ITALY
+39 348 3131 021
Paola Gradi (Consultant)

TURIN
+39 347 2211 541
Chiara Massimello
(Consultant)

VENICE
+39 041 277 0086
Bianca Arrivabene Valenti
Gonzaga (Consultant)

BOLOGNA
+39 051 265 154
Benedetta Possati Vittori
Venenti (Consultant)

GENOA
+39 010 245 3747
Rachele Guicciardi
(Consultant)

FLORENCE
+39 335 704 8823
Alessandra Niccolini di
Camugliano (Consultant)

**CENTRAL &
SOUTHERN ITALY**
+39 348 520 2974
Alessandra Allaria
(Consultant)

JAPAN
TOKYO
+81 (0)3 6267 1766
Chie Banta

MALAYSIA
KUALA LUMPUR
+62 (0)21 7278 6268
Charmie Hamami

MEXICO
MEXICO CITY
+52 55 5281 5446
Gabriela Lobo

MONACO
+377 97 97 11 00
Nancy Dotta

THE NETHERLANDS
•AMSTERDAM
+31 (0)20 57 55 255
Arno Verkade

NORWAY
OSLO
+47 949 89 294
Cornelia Svedman
(Consultant)

**PEOPLE'S REPUBLIC
OF CHINA**
BEIJING
+86 (0)10 8583 1766
Julia Hu

•HONG KONG
+852 2760 1766

•SHANGHAI
+86 (0)21 6355 1766
Julia Hu

PORTUGAL
LISBON
+351 919 317 233
Mafalda Pereira Coutinho
(Consultant)

RUSSIA
MOSCOW
+7 495 937 6364
+44 20 7389 2318
Zain Talyarkhan

SINGAPORE
SINGAPORE
+65 6735 1766
Jane Ngiam

SOUTH KOREA
SEOUL
+82 2 720 5266
Jun Lee

SPAIN
MADRID
+34 (0)91 532 6626
Carmen Schjaer
Dalia Padilla

SWEDEN
STOCKHOLM
+46 (0)73 645 2891
Claire Ahman (Consultant)
+46 (0)70 9369 201
Louise Dyhlén (Consultant)

SWITZERLAND
•GENEVA
+41 (0)22 319 1766
Eveline de Proyart

•ZÜRICH
+41 (0)44 268 1010
Jutta Nixdorf

TAIWAN
TAIPEI
+886 2 2736 3356
Ada Ong

THAILAND
BANGKOK
+66 (0) 2 252 3685
Prapavadee Sophonpanich

TURKEY
ISTANBUL
+90 (532) 558 7514
Eda Kehale Argün
(Consultant)

UNITED ARAB EMIRATES
•DUBAI
+971 (0)4 425 5647

UNITED KINGDOM
•LONDON
+44 (0)20 7839 9060

NORTH AND NORTHEAST
+44 (0)20 7104 5702
Thomas Scott

**NORTHWEST
AND WALES**
+44 (0)20 7752 3033
Jane Blood

SOUTH
+44 (0)1730 814 300
Mark Wrey

SCOTLAND
+44 (0)131 225 4756
Bernard Williams
Robert Lagneau
David Bowes-Lyon (Consultant)

ISLE OF MAN
+44 (0)20 7389 2032

CHANNEL ISLANDS
+44 (0)20 7389 2032

IRELAND
+353 (0)87 638 0996
Christine Ryall (Consultant)

UNITED STATES

CHICAGO
+1 312 787 2765
Catherine Busch

DALLAS
+1 214 599 0735
Capera Ryan

HOUSTON
+1 713 802 0191
Jessica Phifer

LOS ANGELES
+1 310 385 2600
Sonya Roth

MIAMI
+1 305 445 1487
Jessica Katz

•NEW YORK
+1 212 636 2000

PALM BEACH
+1 561 777 4275
David G. Ober (Consultant)

SAN FRANCISCO
+1 415 982 0982
Ellanor Notides

AUCTION SERVICES

**CORPORATE
COLLECTIONS**
Tel: +44 (0)20 7389 2548
Email: norchard@christies.com

FINANCIAL SERVICES
Tel: +44 (0)20 7389 2624
Fax: +44 (0)20 7389 2204

HERITAGE AND TAXATION
Tel: +44 (0)20 7389 2101
Fax: +44 (0)20 7389 2300
Email: rcornett@christies.com

**PRIVATE COLLECTIONS
AND COUNTRY HOUSE
SALES**
Tel: +44 (0)20 7389 2343
Fax: +44 (0)20 7389 2225
Email: awaters@christies.com

MUSEUM SERVICES, UK
Tel: +44 (0)20 7389 2570
Email: llindsay@christies.com

VALUATIONS
Tel: +44 (0)20 7389 2464
Fax: +44 (0)20 7389 2038
Email: mwrey@christies.com

OTHER SERVICES

**CHRISTIE'S EDUCATION
LONDON**
Tel: +44 (0)20 7665 4350
Fax: +44 (0)20 7665 4351
Email: london@christies.edu

NEW YORK
Tel: +1 212 355 1501
Fax: +1 212 355 7370
Email: newyork@christies.edu

HONG KONG
Tel: +852 2978 6768
Fax: +852 2525 3856
Email: hongkong@christies.edu

**CHRISTIE'S FINE ART
STORAGE SERVICES
NEW YORK**
+1 212 974 4570
Email: newyork@cfass.com

**CHRISTIE'S
INTERNATIONAL
REAL ESTATE
NEW YORK**
Tel +1 212 468 7182
Fax +1 212 468 7141
Email: info@christiesrealestate.com

LONDON
Tel +44 20 7389 2551
Fax +44 20 7389 2168
Email: info@christiesrealestate.com

HONG KONG
Tel +852 2978 6788
Fax +852 2760 1767
Email: info@christiesrealestate.com

• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office EMAIL— info@christies.com
For a complete salerooms & offices listing go to christies.com

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman
Guillaume Cerutti, Chief Executive Officer
Stephen Brooks, Deputy Chief Executive Officer
Jussi Pylkkänen, Global President
François Curiel, Chairman, Europe
Jean-François Palus
Stéphanie Renault
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas
The Earl of Snowdon, Honorary Chairman, EMERI
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li-Cohen, Deputy Chairman, Christie's Int.

CHRISTIE'S EUROPE, MIDDLE EAST, RUSSIA AND INDIA (EMERI)

Prof. Dr. Dirk Boll, President
Bertold Mueller, Managing Director,
Continental Europe, Middle East, Russia & India

SENIOR DIRECTORS, EMERI

Zoe Ainscough, Cristian Albu, Maddie Amos,
Simon Andrews, Katharine Arnold, Upasna Bajaj,
Mariolina Bassetti, Ellen Berkeley, Jill Berry,
Giovanna Bertazzoni, Edouard Boccon-Gibod,
Peter Brown, Julien Brunie, Olivier Camu,
Jason Carey, Karen Carroll, Sophie Carter,
Karen Cole, Isabelle de La Bruyere, Roland de Lathuy,
Eveline de Proyard, Leila de Vos, Harriet Drummond,
Adele Falconer, Margaret Ford, Edmond Francey,
Roni Gilat-Baharaff, Leonie Grainger, Philip Harley,
James Hastie, Karl Hermanns, Rachel Hilderley,
Jetske Homan Van Der Heide, Michael Jeha,
Donald Johnston, Erem Kassim-Lakha,
Nicholas Lambourn, William Lorimer,
Catherine Manson, Susan Miller, Jeremy Morrison,
Nicholas Orchard, Keith Penton, Henry Pettifer,
Will Porter, Paul Raison, Christiane Rantzauf,
Tara Rastrick, Amjad Rauf, François de Ricqles,
William Robinson, Alice de Roquemaurel,
Matthew Rubinger, Tim Schmelcher, John Stainton,
Nicola Steel, Aline Sylla-Walbaum, Sheridan Thompson,
Alexis de Tiesenhausen, Jay Vincze, David Warren,
Andrew Waters, Harry Williams-Bulkeley,
Tom Woolston, André Zlattinger

CHRISTIE'S ADVISORY BOARD, EUROPE

Pedro Girao, Chairman,
Contessa Giovanni Gaetani dell'Aquila d'Aragona,
Monique Barbier Mueller, Thierry Barbier Mueller,
Arpad Busson, Kemal Has Cingillioglu,
Hélène David-Weill, Bernhard Fischer,
I. D. Fürstin zu Fürstenberg,
Rémi Gaston-Dreyfus, Laurence Graff,
Jacques Grange, H.R.H. Prince Pavlos of Greece,
Terry de Gunzburg, Guillaume Houzé,
Alicia Koplowitz, Robert Manoukian,
Contessa Daniela d'Amelio Memmo, Usha Mittal,
Polissena Perrone, Maryvonne Pinault,
Eric de Rothschild, Çiğdem Simavi, Sylvie Winckler

CHRISTIE'S UK

CHAIRMAN'S OFFICE, UK

Orlando Rock, Chairman
Noël Annesley, Honorary Chairman;
Richard Roundell, Vice Chairman;
Robert Copley, Deputy Chairman;
The Earl of Halifax, Deputy Chairman;
Francis Russell, Deputy Chairman;
Julia Delves Broughton, Nicholas White, Mark Wrey

DIRECTORS, UK

Marco Almeida, Guy Agazarian, Alexandra Baker,
Jane Blood, Piers Boothman, Claire Bramwell,
Louise Broadhurst, Robert Brown, Antonia Calnan,
Lucy Campbell, Erin Caswell, Sarah Charles,
Ruth Cornett, Jessica Corsi, Nicky Crosbie,
Laetitia Delaloye, Armelle de Laubier-Rhally,
Freddie De Rougemont, Eugenio Donadoni,
Virginie Dulucq, Christopher O'Neil-Dunne,
Arne Everwijn, Nick Finch, Emily Fisher, Peter Flory,
Nina Foote, Christopher Forrest, Giles Forster,
Zita Gibson, Alexandra Gill, Keith Gill, Angus Granlund,
David Gregory, Christine Haines, Annabel Hesketh,
Peter Horwood, Adrian Hume-Sayer, Kate Hunt,
Pippa Jacob, Simon James, Imogen Kerr, Tjabel Klok,
Robert Lagneau, Tina Law, Adriana Leese, Tom Legh,
Jon-Ross Le Haye, Brandon Lindberg, Noah May,
Murray Macaulay, Graeme Maddison, Sarah Mansfield,
Nicolas Martineau, Astrid Mascher, Roger Massey,
Joy McCall, Neil McCutcheon, Michelle McMullan,
Daniel McPherson, Neil Millen, Leonie Mir, Chris Munro,
Patricia Nobel, Rosalind Patient, Anthea Peers,
Sara Plumbly, Euthymia Procopé, Lisa Redpath,
Alexandra Reid, Sumiko Roberts, Meghan Russell,
Patrick Saich, Amelie Sarrado, Julie Schutz, Tom Scott,
Dominic Simpson, Nick Sims, Clementine Sinclair,
Katie Siveyer, Kay Sutton, Timothy Triptree,
Mary-Claire Turkington, Thomas Venning, Julie Vial,
Anastasia von Seibold, Gillian Ward, Amelia Walker,
Jud Wei-Ting, Ben Wiggins, Bernard Williams,
Georgina Wilsenach

ASSOCIATE DIRECTORS, UK

Ksenia Apukhtina, Lucy Beckett, Harriet Bingham,
Hannah Boissier, Sarah Boswell, Phill Brakefield,
Jenny Brown, Laure Camboulives, David Cassidy,
Alexandra Cawte, Marie-Louise Chaldecott,
Ivy Chan, Jack Coleman, Amandine Consigny,
Claudio Corsi, Hugh Creasy, Katia Denysova,
Grant Deudney, Milo Dickinson, Amanda Dixon,
Ekaterina Dolinina, David Ellis, Rachel Evans-Omeyer,
Paola Saracino Fendi, Martina Fusari, Pat Galligan,
Elisa Galuppi, Constanza Giuliani, Adeline Han,
Celia Harvey, Daniel Hawkins, Anke Held,
Sophie Hopkins, Jude Hull, James Hyslop, Wei-Ting Jud,
Guady Kelly, Amy Kent, Julia Kiss, Zoe Klemme,
Rachel Koffsky, Polly Knewstub, Rebecca Lazell,
Rob Leatham, Tessa Lord, Stephanie Manstein,
Ottavia Marchitelli, Georgie Mawby, David McLachlan,
Lynda McLeod, Toby Monk, Alice Murray,
Rosie O'Connor, Clara Paschini, Christopher Petre,
Antonia Pitt, Alastair Plumb, Eugene Pooley,
Sarah Rancans, Sarah Reynolds, Elliot Safrá,
Marta Saporiti, Pat Savage, Annabelle Scholar,
Hannah Schweiger, Angus Scott, Charles Scott,
Valeria Severini, Graham Smithson, Annelies Stevens,
Iain Tarling, Sarah Tennant, Susann Theuerkauf,
Flora Turnbull, Damian Vesey, Alice Vincent,
Annie Wallington, Tony Walshe, Harriet West,
Annette Wilson, Julian Wilson, Miriam Winson-Alio,
Suzanne Yalcin-Pennings, Charlotte Young



